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Summary of briefs and hearings

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Summary of briefs and hearings

Federal Cultural Policy
Review Committee

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Summary of briefs and hearings



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**Federal Cultural Policy
Review Committee**

**Comité d'étude de la politique
culturelle fédérale**

The Honourable Francis Fox
Minister of Communications
580, Confederation Building
House of Commons
Ottawa

January 1982

Dear Mr Fox,

In accordance with the mandate assigned to us, your Committee invited briefs and held hearings to seek advice, opinions and recommendations from the public on federal cultural policy.

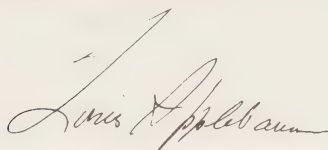
We are now pleased to forward this report, which summarizes many of the issues raised in the written submissions and further explored in the oral discussions. We stress that this is strictly a synthesis of what the Committee has read and heard; our own conclusions and recommendations will be contained in a separate report now in preparation.

We are very much indebted to the many organizations and individuals who have shared with us their experience, their hopes and dreams for culture and the arts in Canada. An immense amount of time and thought is embodied in the material provided to us, and we believe it will prove of lasting value, quite beyond its immediate significance in our deliberations.

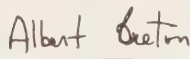
The members of the Committee have been impressed by the extraordinary quality, variety and energy of Canadian cultural life as revealed to us over the past several months. While conclusions would at this stage be premature, we can report with assurance that remarkable things are happening in the culture of Canada right across the nation, and that the opportunities for the future are more promising than any of us would

have believed when we started this adventure. There are of course difficulties, some of which are brought out in this report, but there is clearly also the talent, the will and the imagination to overcome them.

Respectfully submitted,



Louis Applebaum, Chairman



Albert Breton, Vice-Chairman



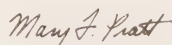
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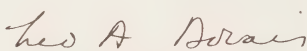
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John Dayton



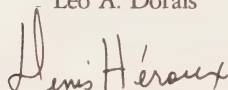
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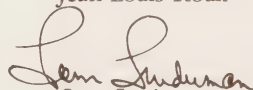
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Jean-Louis Roux



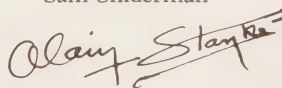
Denis Héroux



Sam Sniderman



Pierre Juneau



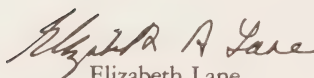
Alain Stanké



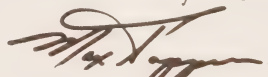
Robert E. Landry



Thomas H. B. Symons



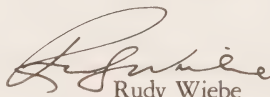
Elizabeth Lane



Max Tapper



Hilda Lavoie-Frachon



Rudy Wiebe

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NB: Quotations originally in French have been translated by the editors into English and marked with an asterisk (*).

Preface

The Federal Cultural Policy Review Committee was created in the summer of 1980 to undertake the first comprehensive review of Canadian cultural institutions and cultural policy since the Royal Commission on National Development in the Arts, Letters and Sciences of 1949-51, also known as the Massey-Lévesque Commission. The Honourable Francis Fox, Secretary of State and Minister of Communications, introduced the Committee and outlined its mandate in an address given at the National Arts Centre on 28 August 1980, before an invited audience that included representatives of the cultural community. The Minister took advantage of this occasion to describe the importance of culture in the life of the nation, as well as to announce a number of short-term measures of support to the arts which would complement the longer-term challenges facing the Committee.

The Committee had in fact grown out of an Advisory Committee on Cultural Policy established in November 1979 by the Honourable David MacDonald during his tenure as Secretary of State. The main task laid down for the Advisory Committee as then constituted had been to consult with the federal cultural agencies and a number of other interested parties, and to prepare a substantial background paper for consideration by a joint committee of the House of Commons and the Senate. That parliamentary committee was then to stage public hearings across the country as a basis for its recommendations to the government.

Mr Fox's August 28 address confirmed the Committee's membership while adding new responsibilities to its mandate. Instead of having the purely advisory status that had previously been envisaged, the Review Committee itself would now hold public hearings and develop its own policy recommendations. The Minister explained that, although the scope of the review "should be broad and include all the main programs of the federal government," certain areas of endeavour would have to be excluded from the terms of reference so as to make the task more manageable. Some of these were sports and recreation, the daily press, science and technology, and formal education. Counted among the principal areas for consideration were the visual and performing arts, heritage, the cultural industries, broadcasting, the National Library and Public Archives, international cultural relations,

and the roles of the federal agencies and of the government itself. "Above all," stressed the Minister, "we want wide public consultation. We want to involve Parliament, we want to involve the community, we want to involve the public."

In order to achieve this goal, the Committee prepared and distributed in the fall of 1980 some 50,000 copies of its Discussion Guide, *Speaking of Our Culture*. The availability of the Guide was widely advertised, and its recipients included artists, businessmen, journalists, cultural administrators, educators, politicians, provincial officials and many other Canadians who were thought to have an active interest in our culture and its institutions. The Guide served several basic purposes. First, it introduced the Committee to a wide constituency and outlined its chief areas of interest. Second, it provided some information about the situation of culture and the arts in Canada, and posed a set of policy problems and sample questions designed to stimulate debate and reflection. Third, it encouraged the submission of briefs from all quarters and set a few basic ground rules for their preparation, as well as for the hearings scheduled to begin in the spring of 1981.

As the Committee looks back on the reactions that the Guide prompted, it can record that a good number of intervenors found *Speaking of Our Culture* a useful tool for preparing their briefs. Many gave detailed and thoughtful responses to the sample questions in the final section of the document and offered praise for the Guide's elaboration of the main issues. Others, however, proposed alternatives to the concept of "culture" contained in the Discussion Guide; were critical of the Guide's failure to find a place for certain disciplines, such as archaeology, anthropology or architecture; or contested the apparent exclusion of educational matters from the field of study. Finally, some were uncomfortable with what they saw as a restrictive presentation of policy options, which appeared to suggest dichotomies and choices that were unpalatable or even untenable.

Distribution of the Discussion Guide, in any case, achieved the desired effect of encouraging a gratifying number of respondents to come forward with their views. The original deadline for submission of briefs had been set at February 9. However, because of postal delays over the Christmas period and the widely perceived need for an extension enabling respondents to research and draft their briefs with care, the Committee decided to postpone the submission date to March 9. This date also marked the appointment of four new members, who brought the Committee up to its current complement of 20.

By the week of the postal deadline, briefs were arriving from every part of the country at an average rate of about 100 a day. By the time the Committee met on March 20 to draw up its initial lists of intervenors for the public hearings, it had just over 1,100 documents before it for consideration, ultimately representing the interests of many thousands of Canadians. The briefs ranged from informal two- or three-page letters to printed and bound institutional reports running 20, 50, 100 pages and more. The

Committee was also at pains to explain in a number of public announcements that it would welcome additional briefs until the fall of 1981 and take the views expressed in them under advisement when the time came to prepare its reports. (As of 30 September 1981, the Committee had received more than 1,300 briefs; a complete alphabetical list of briefs received will be found in Appendix A, while a breakdown of oral presentations by city and date is provided in Appendix B.)

The Committee's task, therefore, was to make a representative choice from among the briefs received and accommodate them into a tightly scheduled public hearings itinerary that would include 18 cities between 13 April and 10 July 1981. The selection process naturally involved a good deal more than merely arriving at suitable numbers for the allotted time in each city. The need to represent fairly every region, every artistic discipline and every considered point of view on major issues, called for a delicate exercise of judgment as to who might be heard and where, since it was often feasible to hear certain intervenors, such as national organizations, in any one of several different centres. In the end the Committee was to hear 521 presentations in the following 18 centres :

Calgary	Regina
Campbellton	St John's
Charlottetown	Saskatoon
Edmonton	Toronto
Fredericton	Vancouver
Halifax	Victoria
Montreal	Whitehorse
Ottawa-Hull	Winnipeg
Quebec City	Yellowknife

The Committee's public hearings tour was a complex undertaking. Its success depended on the efforts of many people, in addition to the enthusiastic support of several hundred intervenors, their professional colleagues and those members of the public who came to see the proceedings at first hand, when they were not following them on a local cable television channel. At each location the dialogue between intervenors and Committee members had to be not merely facilitated, but also broadcast, interpreted simultaneously into the other official language and recorded through three different media—videotape, audiotape and the written word. Because of the sheer volume of briefs and the desire to abide as much as possible by the original timetable set for the inquiry, the Committee chose to divide into two panels during the course of its visits to both the Atlantic Provinces and the Prairies. At a later stage, three separate Committee contingents visited Manitoba, British Columbia and the North in the same week, and at the last round of hearings in Toronto during early July, the Committee again sat as two separate panels. While this unusual procedure produced complications for the Committee, it

also made its work a good deal more thorough and comprehensive than it might otherwise have been.

The report now before you is thus the culmination of many months of searching discussion on the cultural life of the nation. It is intended to provide an objective and factual account not merely of the oral proceedings conducted in 18 Canadian cities, but also of the ideas and opinions contained in the written submissions received by the Committee from mid-December 1980 to 30 September 1981. While no summary account of a huge volume of disparate kinds of information can ever hope to be objective or comprehensive in any absolute sense, we have nevertheless made every effort to be balanced in the selection and arrangement of material for this report. To the best of our ability, we have tried to make it reflect that "free and frank debate among concerned people from all parts of the country" which was set out as one of the goals of this inquiry in our Discussion Guide. The report thus conveys what the interested public saw to be the most pressing issues of cultural policy. Issues transcending particular fields and disciplines are described in the opening chapter, while the remainder of the material is organized into eight chapters on specific sectors of culture and the arts. We hope that the explicit treatment given each individual sector will help make this document a convenient source work for a large number of Canadians.

A final word or two about what this report is *not*. First, it is not a scientific survey of public opinion on any of the questions discussed. We have read and heard a wide cross-section of plaudits and complaints, of observations and recommendations, of opinions expert and extraordinary. We are not, however, in a position to say just what an opinion poll representative of the entire Canadian population might discover about the lay of the cultural land. On the other hand, we have been taking stock of the findings of a number of systematic cultural research projects, some of them already published, some of them specially commissioned, and they will form a valuable complement to the wealth of information which has reached us from the public.

Second, when we spoke in the Discussion Guide of the need for a "free and frank debate," we did so while observing that only such a debate could form the basis for "useful recommendations." The Committee's own recommendations will not, however, be found in this particular document. Indeed, none of the material quoted herein necessarily represents the views of the Committee. Those views will be reserved instead for the Committee's forthcoming Final Report where, on the basis of both the weight of opinion expressed by the public and our own research, consultations and discussions, we shall offer our critical assessments of, and advice on, Canadian cultural policy. The present report, therefore, does not constitute our last word. And, in the sense suggested above, it is not so much a report of this Committee as it is of the many Canadians whose insights on the past and hopes for the future are contained in the pages you are about to read.

1

Introduction

Some General Themes

1

Introduction

Some General Themes

Canada is rich in cultural resources, in the talents, ideas and enthusiasm of its people. No one engaged in the enterprise of studying the Canadian cultural landscape, as this Committee has been doing, could fail to be impressed with these facts. These are obvious facts, although often overlooked just because they are so obvious. Even so, it was often impressed on us in this, the public hearings phase of our work, that Canada has not always and everywhere made the best possible use of its abundant cultural resources. But there is, as we found, a new determination to do so. We heard it expressed in many different ways that Canadians want a culture which both represents them to the world and defines them to themselves. In short, we found that Canadians have both the will and the means to move together in directions which will further enrich and ennoble the Canadian spirit.

The Global Context

Running through a great many of the written briefs and oral presentations was a strong sense that many of the problems of, and prospects for, Canadian culture are rooted in the global cultural context. One intervenor, quoted in a later chapter of this document, put it this way: "Canada is now plugged into the world and the world is plugged into Canada." The Canadian Institute for Economic Policy, using the language of social science, was making much the same point when it told us that "the position of Canada within the international market for cultural goods is that of a small country which is committed to remaining open to the entry of imports from other countries." And Allan Sheppard of Edmonton, noting that "Canadians have been, and still are, avid, prodigious importers and users of imported culture," added the observation that "the process is circular: the stronger one's ties or responses to a foreign culture, the more one wishes to import; the more

one imports, the stronger one's ties and responses to that culture become." Another perspective was provided by Vancouver's Cineworks, whose written brief described Canada culturally as "an occupied country." It said, moreover, that "only by taking a radical stance, and by maintaining this stance, can the federal government hope to create a Canadian culture."

The Directors' Guild of Canada thought Canada was "losing its cultural awareness" and warned that

the largest influence in this diluting effect on a Canadian heritage is the immense influx of media from other countries. While this media pressure, particularly from the United States, is greater on Canada because of our proximity, our culture is not the only one affected this way. The Americans have successfully spread their movies, music, television programs and lifestyles throughout every continent. We have all become citizens of their world.

The Committee on Library Information of the Book and Periodical Development Council saw anglophone Canadians in particular as being "handicapped by the specific international cultural context to which they are peculiarly exposed: the nearness of a different culture in the same language which is large, powerful and highly sophisticated in its media promotion."

The impact of the global context is clearly different in different artistic fields and cultural disciplines. Describing the situation of the visual arts, Andrée Paradis, editor of the magazine *Vie des arts*, made the point that much contemporary art is fundamentally international. This same view was expressed about the traditional fields of artistic endeavour, such as music, opera, ballet and choral singing. The Saskatchewan Music Educators' Association told us that "Canadian culture is broader than to include only those things which are in every respect uniquely Canadian. One would have to agree that a Russian work performed in Canada by a Canadian orchestra is a Canadian cultural experience even though the composition is not Canadian."

It was in the briefs dealing with those fields often referred to collectively as "the cultural industries" that the greatest sense of unease appeared. On a general plane, the Canadian Conference of the Arts argued that "at the heart of the problem is the way in which the Canadian marketplace for cultural works is controlled and the relatively weak, often peripheral, position in this marketplace of those who produce and distribute Canadian works." At our Ottawa-Hull hearings, A. W. Johnson, president of the Canadian Broadcasting Corporation, told us that "in a very important sense we really do not have a Canadian broadcasting system today. We have a radio system which is Canadian; we have a French-language television system which is Canadian, or substantially so. But we have an English-language television system which is substantially American". Speaking of another industry, the Toronto Recording Association of Commercial Studios suggested that "the

financial power of the Canadian music industry seems to be, for the most part, in the hands of foreign-controlled companies who have little interest in the development of the Canadian music industry." The Association of Canadian Publishers submitted to the Committee a paper by Patricia Aldana which argued that "the competition from the imported book, in particular from the U.S., is so enormous that a large share of the market is unavailable to the Canadian book." The Canadian Independent Theatrical Producers' Association, however, described the situation of its members in quite different terms:

The theatre industry is indigenous — owned, operated, created and controlled by Canadians. Unlike the industries of publishing, recording and broadcasting, the theatre is not dominated by the giant next door. Over 50 per cent of the productions in Canadian theatre are Canadian written and created. The other 50 per cent, selected from the international repertoire, are Canadian to the extent that they are re-created by Canadian artists. The theatre belongs to Canada — it is a locally created community enterprise that, given time to grow, reaches out regionally, nationally and internationally.

There was general agreement that Canadians want to be exposed to works of art and other cultural products that grow out of the Canadian experience and thereby reflect Canadian values. The Canadian Conference of the Arts recommended that emphasis be placed on "the creation and production, by Canadians, of Canadian materials primarily for the use of the Canadian public." On the other hand, there were relatively few calls for protective measures against the influx of international cultural products. Indeed, many intervenors strongly objected to such measures, reflecting perhaps the point made to us by the Association of Canadian Television and Radio Artists: "the Canadian public does not respond well to protective measures that exclude foreign cultural products." The Periodical Distributors of Canada told us in their written brief that "Canadians have no desire to isolate themselves from literature or information from other countries, especially those countries having in common with us the two great heritage languages of English and French." The Professional Art Dealers' Association of Canada was sharp in its criticism of protective measures, saying that "we completely disagree with this idea of protection in the Canadian arts. PADAC believes there should be no barrier to the free flow of international art and talent into Canada." The National Ballet School pronounced itself "firmly on the side of open borders at least as far as dance is concerned. We need not fear that Canadian dance would suffer by comparison . . . Nationalism and protectionism can't make Canadian dance any better than it is; they can, however, make it a whole lot worse." A variation on this theme was provided by the Canadian Historical Association, arguing against research grants that were restricted to Canadian topics:

Scholarly research should not be guided by "transient" considerations of what might serve the national interest... By directing independent scholars into paths that lead toward presumed national goals, the strategic grants limit choices, constrain opinion and undermine that diversity which is the mark of the most creative national scholarship... Most professional historians in Canada are not students of Canadian history, nor of the contemporary age. Their work has attracted much international attention and has made our historical profession and our culture much richer in its theoretical and intellectual diversity.

Rather than protectionism, the preferred strategy was one which involved aggressive world marketing of Canadian cultural products, combined with a determined effort to recapture the domestic market through quality production growing out of the Canadian experience. In some fields, especially the visual and performing arts, this strategy was seen to imply a more vigorous governmental effort at promotion abroad. As the Canada Council put it, "if there is one thing that a factious art community can agree upon, it is the inadequacy of the current arrangements for exposing Canadian artists abroad." *Les Grands Ballets Canadiens* argued that such arrangements can serve more than one purpose:

Some countries see that culture need not be used just for its own sake; it can also serve their purposes... Indeed, some countries go as far as to link government involvement, the arts and business together so that foreign awareness of a country's artistic, scientific and industrial achievements are clearly associated. Strong artistic "flag-waving" can be good for business, and a strong commercial presence abroad can be good for the arts.

The Canada Council, however, was not so sure of the wisdom of this approach:

It is entirely fitting that Canada's diplomatic relations have a cultural component... [But] the point is that there are many international arts activities which are important for the development of the arts but which may have little to do with improving diplomatic relations. For instance, Canada does not provide an adequate market for dance companies. To survive, they must increasingly rely on performances outside the country, most often in the United States.

The Canadian Association of Professional Dance Organizations supported this last observation when it told us that "for all dance companies, but particularly for the three ballet companies, appearances before audiences outside Canada are an important part of professional development and

measurement of standards on a world testing ground."

A similar point of view from another field was expressed by The Funnel, an experimental film theatre in Toronto, which said that "accomplished Canadian film artists ought to be able to receive grants to tour with their films, across Canada and in the United States and Europe. It is important for a filmmaker's work to be seen on this international circuit, especially since national response is so small currently." The Association of National Non-Profit Artists' Centres argued that the emphasis ought to be placed on those emerging disciplines where Canada's artists already have an edge. Such artists "have been a focus of international attention, where they are considered to be world-class purveyors of a distinctly Canadian application of these new media of artistic expression. Whereas Canadian artists working in traditional media rarely reach world-class status in their lifetime, Canada's new media and performance artists are considered leaders on the international scene."

A group of artists outlined for us in Saskatoon a detailed plan for the international promotion of Canadian culture. They told us that the government should "extend the horizons of federal cultural policy so as to embrace and encourage an international exchange of the arts that would promote the creative potential of men and women," and offered a novel suggestion for "an international satellite channel specifically on the arts to educate and disseminate the arts to schools and homes all over the world." They also proposed "that Canada host an International Biannual Exposition of the Arts that would feature the various disciplines...on a rotating basis."

Other intervenors, such as the Writers' Union and the League of Canadian Poets, suggested new structures for the promotion of Canadian culture abroad. "Serious consideration," they said, "should be given to the establishment of an agency charged with the promotion of Canadian culture abroad, perhaps along the lines of the very active and successful Goethe Institute which promotes German culture internationally." The Department of External Affairs, however, saw problems in such an approach:

It can be argued that such an agency could have a certain degree of autonomy, that it might bring with it more international visibility as well as a more intensive concentration of resources in fields and countries of strategic importance to Canada, and that it might be linked to the Department of External Affairs in such a way that it would preserve the necessary bond between programming and diplomacy. This leaves unanswered, however, two basic questions: the first is how to reconcile such a separate agency with the increasing importance countries attach to state-to-state relations, and the second is how to make it consistent with the role of heads of posts at our diplomatic missions abroad who are responsible for the totality of interests in their territory of accreditation, including the conduct of our cultural diplomacy.

For its part, the Société des artistes en arts visuels du Québec wanted to see the strengthening of existing institutions, and argued that "existing diplomatic and cultural institutions such as the Canadian Cultural Centre in Paris must be allocated greater funds in order to fulfil more effectively their role as promoters of Canadian culture."*

Analagous strategies were proposed for the cultural industries. In a brief heard at our Charlottetown hearings, Norman Cohn, president of the Centre for Television Studies, proposed that

Canada commit itself to becoming the world's leader in new innovative television in the same way Americans decided to land a man on the moon. The former notion is no more absurd than the latter... However, this cannot occur within old assumptions. It can only occur within new — fundamentally new — ideas. The old school must make room for a new school of thought.

Pursuing a similar point, the Academy of Country Music Entertainment underscored the need to "expose Canada's country talent, first to the millions of local country fans throughout Canada and, second, to the USA and eventually the world." There was a strong current of support for the idea that Canadian cultural industries will succeed to the degree that their products reflect the Canadian experience. In this connection, Stéphane Venne, drawing on his knowledge of the development of the recording industry in Quebec, pointed out that the industry began to thrive only when it ceased to imitate foreign models and sought its own roots in its own market. Similarly, the Canadian Film and Television Association told us that there is "a real interest in Canadian subjects," and that

we don't have to pretend that Toronto is Washington or New Brunswick is Maine. What the international market wants is *quality*... What Canadians should be selling is Canadian quality. That is, subject matter that is produced by Canadians and available to be seen by Canadians. However, the subjects we deal with can be as wide-ranging and universal as possible. Art in this sense should recognize no boundaries; the world spectrum of human experience is our terrain to explore. By meeting international standards of excellence, we are not being less Canadian.

In his presentation at our Toronto hearings, Moses Znaimer, speaking along the same lines, told us that

if we can create a system in which we do a lot of little things rather than fewer of the big things, natural excellence will emerge... Certain artists will emerge from that endeavour who will have a universal significance, in the same way that an Ingmar Bergman

impacts on the universe precisely because he's a Swedish filmmaker, not because he has attempted to homogenize his product in advance.

In his submission, Maurice Yacowar, dean of the Division of Humanities at Brock University, argued that "Canadian arts should be encouraged to be about, with and for Canadians... It is by addressing the Canadian audience with Canadian concerns and characters that the Canadian arts can hope to attract international respect... Again, the universal interest lies in the power of the particular experience."

While most intervenors were optimistic that Canadian artists and cultural products could and would compete in international markets, there were some reservations expressed. The Canadian Association, Representatives of Talent told us that

although there are several important world markets available to Canadian culture, the U.S. market is by far the closest and most lucrative. Unfortunately, it is not the most accessible. Under reciprocal border treaties, Canadian performers are denied the ease of access to the U.S. that their entertainers enjoy to our country. The Canadian... procedures are relatively straightforward and streamlined: basically, they do not prevent the free flow of U.S. performers into Canada. However, the reverse is not true.

And, writing from Newfoundland, Gordon Inglis argued that "a cultural policy for Canada cannot be wholly 'active' and 'positive'... The United States is simply too big and too wealthy for a policy of straight competition to hold out any hope for Canadian cultural survival. The argument that if we make a good enough cultural product, then Canadians will want it, or buy it, or read it, is naive."

Pluralism: the "Unusual Culture"

Many briefs expressed the view that Canada's cultural diversity is one of its greatest strengths in the international arena. With few exceptions, intervenors took a positive and favourable view of this aspect of Canada. Many of these seemed to share the sentiments of the Rodman Hall Arts Centre, which noted that "strong parts make a strong whole." Many, moreover, wanted Canada to make the best use of this unique resource. As the Canadian Folk Arts Council told us, "we are experiencing a cultural pluralism which can be exceptionally enriching for a young nation if it can manage to convey the past, to experience the present and to share the future." The Committee was struck, furthermore, by the very different types of cultural diversity extolled by the briefs. Arguing that "diversities are our strength,"

the Toronto Theatre Alliance put the matter this way: "a country that is 5,000 miles from coast to coast, with two official languages, numerous aboriginal cultural bases and massive immigration from around the world, has a most unusual national culture."

One of the great strengths of this "unusual culture" is provided by the use of English and French as Canada's two official languages — a point made one way or another in many briefs. Groups such as the Association canadienne d'éducation de langue française viewed this feature of Canadian society as the essential backdrop against which all other types of cultural diversity must be seen and understood. "The establishment of any 'Canadian' cultural program must reflect the existence of two official groups... The cultural policy of the federal government must be essentially bicultural since the history of our country is fundamentally that of these two groups."* In a brief presented at Winnipeg, the Fédération culturelle des Canadiens français reminded us that "Canada is blessed with two founding peoples, with two very distinct cultures, each one as rich as the other."* Max Yalden, the Commissioner of Official Languages, pointed out in his brief that the use of the English and French languages forms a "unique linguistic resource" which offers "exceptional access to the international community." But he also warned against the dangers of "parochialism and polarization," arguing that

the federal duty to the English and French cultures is twofold: to preserve their distinctiveness, of course; but, even more, to encourage the two cultural traditions to complement and interact with each other. To achieve the first objective but not the second would be a hollow victory for Canada.

A similar concern was voiced in St John's by the Association francophone de St-Jean, which lamented a Canada "which is francophone here, anglophone there, but never really bilingual anywhere."* The Canadian Society of Children's Authors, Illustrators and Performers called for more literary translation from French to English, and vice versa. "Reading one another's books in translation, especially when young, could be a powerful means of communication and understanding between Canada's two major language groups. But far too little has been done." This shortcoming has the effect of an "insidious cultural dispossession, the loss of their dual heritage through what we see as drowsy indifference visited upon all Canadian children." Taking a different tack, the Fédération culturelle des Canadiens français called for "two cultural policies to reflect the country's two main outlooks, to provide two series of programs which meet the needs of each of these two particular groups."*

A number of briefs addressed the problems of official language minorities. As the Commissioner of Official Languages noted, "we are increasingly aware that the cultural circumstances of French or English groups in a minority situation are different from the circumstances in which they form a local

majority." There was a general concern expressed that official language minorities might be eclipsed by what the Centre culturel franco-manitobain called "the mythology of statistics,"* the idea that the rights accorded to an official language minority should be determined by, or limited by, that minority's numbers in any particular locality. And, as the Regroupement culturel franco-ontarien pointed out, official language minorities should not have to justify their existence continually, but should have their "place in the sun"* as a matter of course. Some such briefs made specific policy proposals by which official language minorities might be encouraged. For instance, the Fédération acadienne de la Nouvelle-Écosse proposed a plan to make cultural resource persons from the larger centres available to groups in isolated regions.

Language, of course, is not the only element of Canadian cultural pluralism. Whichever official language they choose as a vehicle of communication, Canadians are descended from every ethnic group, and in a sense all Canadians can trace their origins from a place other than Canada. But all agree that it is the Inuit and Amerindian peoples who enjoy historic pride of place. Paul Schafer made this point in his brief, presented to the Committee at its Toronto hearings. It was essential, he told us, to understand that "the Indians and the Inuit... were the founding nations of Canada and the creators of the country's original cultural roots." The Association for Native Development in the Performing and Visual Arts argued along the same lines. "Frequently," it said,

Canada refers to its culture as a mosaic; however, the same should be applied to that of the native people of Canada. The native cultures and traditions are as diverse as those persons who have immigrated to Canada since the first European 'discoverers' landed here. Canada has always been a multicultural and multilingual country. The native people in Canada consists of at least ten different cultural groupings, speaking over 60 different languages.

Throughout the public hearings, the Committee had many occasions to be reminded that Canadians come from many different ethnic groups. The Ukrainian Canadian Committee, objecting to what it called "the privileged position enjoyed by the English and French cultures," pointed out that

Canadian citizens not only preserved, but began developing, in Canada, the cultures of their countries of origin... It is therefore impossible to draw a line stating which is Canadian and which is non-Canadian culture... Culture is international; it is identifiable only as to country of origin. The balance between cultural components identifiable as Canadian and non-Canadian depends upon appreciation, the interest and the community of the group.

The Ontario Advisory Council on Multiculturalism and Citizenship reiterated the value of diversity in the modern world. "The existence of pan-national cultures," it noted, "based in part on science and technology, the mass media and universals, has been counterbalanced by a continued interest in and, some would even say, a revival of, ethnicity." The Canadian Consultative Council on Multiculturalism suggested to us the importance of a wide understanding of the meaning and implications of our country's cultural diversity. "Canadians must receive the message that Canadian culture is inclusive of all Canadians... Canadian unity will come about only when all of the cultural diversities are learned, accepted and respected."

There was both praise for and criticism of the efforts of the federal government, and those of provincial governments, to preserve and encourage Canada's ethno-cultural diversity. In its oral presentation at the Committee's Toronto hearings, the Association of Canadian Advertisers, arguing against "homogenization by edict," told us that a policy supportive of cultural pluralism was the only plausible course for Canada. But other groups were critical of multicultural policies. The Association canadienne d'éducation de langue française noted in its brief that

there are, to be sure, many ethnic groups in Canada... However, by giving priority to a multiculturalism policy, the federal government is working against its primary obligation to develop the two official language communities... The federal government, through its official attitudes, is not only flouting its own principles but also encouraging provincial governments to place French-Canadian culture on the same footing as that of ethnic groups.*

Much the same point was made by the Fédération culturelle des Canadiens français. But Oseredok, the Ukrainian Cultural and Educational Centre in Winnipeg, voiced a different critique of multicultural policies:

Although the federal policy of multiculturalism was initiated a decade ago, it has yet to fulfil the expectations of its adherents. Ottawa's demonstrated attitude towards multiculturalism has consistently lacked the necessary commitment (both apparent and real) to convince the concerned one-third of Canada's population of the federal government's sincerity. The lowly status of the department responsible for multiculturalism and its embarrassing underfunding has maintained the suspicion of tokenism surrounding the entire multicultural orientation.

Other groups, such as the Vancouver Multicultural Society of British Columbia, wanted a much higher level of federal support for ethno-cultural activities. "The federal funding of multiculturalism programs," it noted, "should be increased to a point where it roughly equals that of bilingualism

programs." Still others, such as the Canadian Folk Arts Council, in a brief presented in French at Quebec City and in English at Toronto, made a case for the teaching of heritage languages other than English and French.

It was quite often observed that Canadian cultural institutions have not always accurately reflected the full range of Canadian cultural pluralism. The Ontario Advisory Council on Multiculturalism and Citizenship (OACMC), a body appointed by the government of that province, noted that "the cultural content of the publicly supported cultural industries such as radio and television has not, in the past, reflected the cultural diversity of Canada." OACMC was also critical of museums and galleries which, it claimed, "have tended to ignore the third group in Canada. In some instances they have had to create their own collections and galleries. There is an important role for those special collections and they must be provided with support, but it is equally important that the public facilities become more representative."

Geography is another important dimension of Canada's cultural diversity. Indeed, Rita Ubriaco of Thunder Bay, reflecting on the proverb that some countries have "too much history," observed that "Canada has too much geography and too little history." British Columbia author David Watmough saw the matter in a slightly different light. In his brief, he wrote of "the verticalism, the rootedness" of creative activity. Such activity is, he argued, "absolutely contingent upon a sense of local place, of local climate, local social mores, even local humour." Another British Columbia writer, George Ryga, observed that "regionalism as a factor in Canadian cultural and political reality cannot and must not be considered as a temporary unpredictability which somehow will go away in time. I submit it shapes the very foundations of our culture as we know it." Many other briefs expressed similar sentiments. For Allan Sheppard of Edmonton, "the federal government must embrace wholeheartedly the validity and creativity of regional forces in this country. Stable, secure structures are built from the bottom up, not from the top down. Roots are crucial, and they must draw sustenance from the nourishment at hand." For the National Arts Centre, "regional character is a fundamental creative inspiration and cultural motherlode for national organizations".

Concern was frequently expressed that the larger centres, particularly those in central Canada, could overwhelm other regions. As Seymour Hamilton wrote in a brief presented at our Halifax hearings,

I am concerned lest the central core of Canada should over-influence its regions by taking the attitude that those who live in Montreal, Ottawa and Toronto are the cultural centre, the nonpareil, the sole arbiters of taste and value... That there are centres of culture in Canada is good and inescapable. However, now that there is a cultural bureaucracy, it can quickly become a juggernaut as it hands out grants more and more to those who fit the centralist bureaucrats' taste.

In another part of the country, Regina, the same claim was made by Richard K. Pope:

Must not government take an interventionist approach to the arts so that Canadians can see themselves in a cultural mirror? This might make sense, I think, if every Canadian could have his or her own mirror, but, of course, we do not. What we have, for the most part, and especially in broadcasting, is a Toronto mirror and a Montreal mirror for each of the two language groups respectively... When Easterners speak of "Canadian", they mean "Toronto", which has about as much relevance to Saskatchewan as "New York" and "London"... Far from binding the country together, the centralization of CBC programming in Toronto has been building up resentments for years which are helping to tear the nation apart.

The Fédération acadienne de la Nouvelle-Ecosse also reminded us that "just as Paris is not France, so Ottawa, Montreal and Toronto are not Canada."* And in St John's, the Rising Tide Theatre urged us to "listen to the regions. Listen to the people who are speaking to you. We know where we're coming from."

But there were those who remained unconvinced. At our Montreal hearings, the Théâtre d'Aujourd'hui told us that Canada should not "break down or compartmentalize our national culture into regional subcultures."* And Toronto's Carmen Lamanna Gallery objected to "injurious demands from political agencies that seek to promote regionalism, the segregation of French- and English-speaking communities, and the division of Canada into small, easily administered dependencies... The implication is that culture should not exist in any concentrated form, that it should be evenly and homogeneously distributed across Canada without regard to artistic integrity." At our Regina hearings, Jack Gray, president of the Association of Canadian Television and Radio Artists, made a related observation. "Toronto is a region," he said, "probably the most disadvantaged, misunderstood region in the country."

Nor was there always agreement on which aspects of geography define a region for which purposes. The Memorial University of Newfoundland was critical of regional definitions that assume a homogeneity having no basis in fact:

The University believes that the conventional wisdom related to what constitutes regions of Canada is insidiously unreal, and is no more than a politically and administratively convenient device. This is so at least in the area east of Quebec where the nomenclature "Atlantic Region" is meaningless in terms of an accurate description of cultural, social, political, economic or artistic homogeneity. It therefore urges the Committee to consider carefully any policies it

may advocate for "regions" of Canada to ensure that its definition is logical and that its use of the terminology is precisely understood.

The Cornerbrook Status of Women Council saw the same matter somewhat differently, noting that "the provinces of Canada not only have different provincial cultures and traditions, but within their own separate and particular borders, people abide within separate and particular ways of living."

Similarly, the Manitoba Arts Council pointed out that cultural experiences are not determined by "preset and man-made boundaries," and that "the characteristics of the cultural experience in northern Manitoba are different than those of the cultural experience in the south. The characteristics of Winnipeg are different than those of Brandon." The theme was echoed again in British Columbia, where the Assembly of British Columbia Arts Councils identified the special needs of "the residents of non-major urban centres . . . who are hidden from view in the forests, valleys and inlets of this vast province."

There was some feeling that the implications of regional cultural experiences are different for different cultural disciplines. The Folklore Studies Association of Canada saw regional differences as a central factor in its field:

Folklore, by its very nature, is a regional study . . . A "national folklorist" living in Ottawa would have little contact with the regions of the country . . . and would find fieldwork more difficult than a regional folklorist . . . There is just no way that a folklore centre in Ottawa can investigate Newfoundland with the thoroughness and understanding of the Memorial University of Newfoundland Folklore and Language Archive. Nor can such a centre possibly do justice to Prairie folklore by flying in contractees from time to time to conduct specific collecting projects.

Some briefs, however, saw the matter differently. The Saskatoon Symphony Society argued that "regional diversity hardly seems applicable in the case of symphony orchestras whose repertoire is of a certain complexity and whose standard of playing is judged on a world-wide basis." The Professional Opera Companies of Canada felt that their discipline was "an artistic endeavour that transcends provincial, linguistic and ethnic barriers through its powerful musical expression and its universal themes."

Sometimes, there was disagreement within a field about the implications of regionalism. According to the Association of British Columbia Archivists, "large grants have been made to specialized archival agencies which cut across regional boundaries. Archives such as ethnic archives make good sense politically but in many instances large bureaucracies are built in central Canada which are inaccessible to the very groups they purport to serve." The York University History Department was of a different opinion.

"Canada is a country of regions, we are told, and the Public Archives of Canada should reflect this reality... This idea, this trend, we consider most dangerous... In this area (if in few others) we believe that the greatest degree of centralization possible is best."

In all these matters, and in others besides, the vast, thinly populated territory of Canada's North constitutes a unique case. The special needs of the North were keenly expressed at the Committee's hearings in Yellowknife and Whitehorse. Ted Harrison, in a brief from Whitehorse, reminded us that "the small isolated towns and cities of the North tend to suffer some cultural neglect due to their remoteness from larger centres of activity. While looking at the problems of the more visible dispensers of culture, thought should be given to those grass roots organizations which flourish or endeavour to exist in the more stony areas of our cultural field." In Yellowknife, the Inuit Cultural Institute warned us that "it is counterproductive to attempt imposing 'southern' notions of cultural development to the North," and made a strong case for the encouragement of the Inuktitut language. "Inuktitut is the language which has been used in this part of Canada for countless centuries. To use it and defend it is not a privilege; it is a right." These views were supported by Inuit Tapirisat of Canada, which also argued for local control of broadcasting and communications. As a general policy, Inuit Tapirisat told us, "programs, plans and publicity pertaining to the North should be complementary to the culture of the residents rather than antagonistic to it." Northern Indian and Métis representatives who appeared at our public hearings in Yellowknife and Whitehorse echoed these sentiments.

North and South, East and West, the Committee found a concern that the benefits of Canada's cultural diversity would be lost unless the many different elements were brought in touch with each other. As the Social Sciences and Humanities Research Council put it,

a cultural policy must permit all Canadians, whether they are majority or minority group members, to develop as they are and to be enriched by contact with different peoples in every sector of human activity... Canadian culture should give to all Canadians a sense of proprietorship and pride and of reaching beyond themselves.

This observation was also made by the British Columbia branch of the Canadian Polish Congress. "Canada's cultural policy must emphasize factors which bind Canadians together... One step in this direction would be to encourage the development of programming which emphasizes the factors and characteristics which the various ethno-cultural groups have in common with each other and not just their diversities." The same sentiment was expressed, with a different slant, by the Ontario Arts Council. "Art is born in particular places, times and conditions. But the arts surmount such

specifics. They make bridges across space, history, language and social circumstances. In Canada, a country of immense size, scattered settlements and social diversity, the building of these bridges is critical."

Some intervenors had specific ideas as to where and how such bridges could be built. Both the Canadian Society of Children's Authors, Illustrators and Performers and the Literary Translators' Association made proposals for the promotion of more translations of literary works between Canada's two great linguistic communities. The question was addressed in general terms, too, as by the Campus and Community Impresarios. This group saw what it called "the task of nation-building" as being interrupted by "growing and deepening" divisions within the country as a whole. "Our belief is this nation's artists can play a major role in re-establishing, maintaining and furthering a sense of cohesion and pride in Canada and things Canadian." Yet there was concern that such efforts could not be forced, and had to grow naturally out of legitimate artistic activity. Thus, the Association of Canadian Television and Radio Artists warned that "while national unity is a desirable objective for Canada, it is not a primary objective of the arts. Indeed, the doctrine is a pernicious one, which can only make trouble for the arts and for Canada, because underlying it is an assumption which we do not share, that art is propaganda."

The Artist

It is the artist who is crucial to the full development of Canada's cultural resources. Yet, as the Committee pointed out in its Discussion Guide, "Canadian society does not...adequately reward its creative artists." The great majority of briefs and interventions confirmed that assertion.

The function, role and status of the artist was thus another recurrent theme in this phase of our work. Many people who wrote to us or who appeared at our hearings framed the issue in broad social terms. Max Wyman used his column in *The Vancouver Sun* to tell us that "what counts, above all, is the creative artist. We can build the governmental agencies, we can develop the hardware and the software but without the individual artist we are done for." Trinity Square Video told us that "artists, as individuals, strive to be different." However, it continued,

they want to be integrated into the society they live and work in. Social integration is the single, most difficult problem an artist must face. In a country as young as Canada, where the value of an artist's work has never been widely recognized, the artist must sacrifice much of his or her life's work without recognition. Without recognition on some basic level, it is difficult to find self-respect, and without self-respect, we suffer from alienation.

The Atelier de l'Île made a similar point when it told us that Canada's artists "should be recognized as full fledged citizens, each one just as important to the country as those working at other occupations. In this way, Canada could set itself apart on this super-materialistic continent by adopting a more open attitude in this regard."* The Photo/Electric Arts Foundation gave us a perspective on the changing role of the artist over the centuries when it told us that "the early Renaissance artist was central to the mainstream of culture and technology, whereas the 'modern' artist is peripheral to society, overshadowed by mass media and the mechanization of technology, which favours fragmentation, specialization and standardization."

The question, then, is not simply a material one; it involves as well issues of recognition and integration into society. Nevertheless, many intervenors pointed out that the artistic professions have a special nature, and do not fit easily within the rules and regulations of the tax system or social programs. As the Canadian Conference of the Arts put it, "the employment patterns and activities of [individuals engaged in the creative or performing arts] do not match the general pattern, and without special treatment the normal rules in certain cases do not result in fair treatment."

Across disciplines, we were told, there are both similarities and differences in the artist's situation. The National Ballet of Canada was addressing particularly the problem of its own dancers, but its remarks could have applied to artists in many disciplines when it said that "the notion that dance is a sacred as well as a graceful art is reinforced by the fact that, annually, it seems as though dancers are asked to renew vows of near poverty." Speaking at our Toronto hearings, Vanessa Harwood-Scully reminded us that even artists at the top of their professions are paid relatively modest salaries.

From another perspective, the Writers' Union and the League of Canadian Poets told us that "the financial situation of a Canadian writer is not to be envied." Thus,

just under 50 per cent of full time writers earn less than \$5,000 from writing per annum... Writers therefore are forced to seek a variety of sources of income, from public readings, grants and periodical writing. All of these income-seeking activities force the writer away from the primary work of writing and bring in a total average income of about \$10,000.

This latter point — that many artists are forced to reduce their commitment to their art by the need to earn a living through other means — was repeated many times. The Canadian League of Composers outlined for us the results of an income survey of its members which showed that "composers make the bulk of their income from teaching... One would have to say from this very quick survey that Canada's major composers are not professional composers in an economic sense, but amateurs who derive

great enjoyment but little economic benefit from their prolific output of new work." A number of intervenors argued that it is the artists themselves who subsidize Canadian culture. One of these was the Canadian Periodical Publishers' Association, which said that "in the world of literary and other artistic magazines, the primary source of subsidy is not grants but the unpaid or poorly paid work of editors and writers. Few of the people involved are paid at a professional level."

We heard frequent discussion of the employment status of artists as it concerns taxation, pensions and other social benefits. The Royal Canadian College of Organists, for example, explained to us that

a major issue affecting our members is their employment status. Regardless of whether they are categorized as employees or as self-employed, they incur substantial expenses in connection with their employment. At present they face a dilemma. If they are classified as employees, they cannot deduct their expenses, although those expenses cannot be avoided and are often substantial. These include such costs as advertising to obtain engagements, agency fees, special coaching or classes, the purchase of music (an increasingly expensive proposition), etc. On the other hand, if they are classified as self-employed, they can deduct their expenses but are ineligible for many other benefits available only to employees.

Some of the complex nuances of the problem were spelled out to the Committee by the Vancouver Symphony Society. The classification of Vancouver Symphony Orchestra musicians as employees has, they said, "caused more hardships than the benefits it has provided." Because of this and other tax treatment problems, the Orchestra found itself "in grave danger of losing some of its leading musicians."

Analogous problems in other artistic fields were brought to our attention. The Writers' Union and the League of Canadian Poets said of the situation of their members that "because writers generally are freelance professionals, they are not accorded the same benefits and protections as employees. They receive no retirement pension plans, no employment insurance, no disability, dental or health benefit packages. The very poor incomes received have rendered private plan arrangements virtually impossible. Many face dim prospects in the case of illness and for their retirement."

The solutions proposed for these problems of employment were varied in their particulars. In general, however, their thrust was to suggest a blend of employed and self-employed status, in order to take account of the unique situation of the artist. Among the many useful proposals made by the Association of Canadian Television and Radio Artists was one that unemployment insurance coverage be extended to performing and creative artists "regardless of whether they are classified as employees or self-employed." ACTRA also urged "that performing and creative artists who are classified

as employees should be permitted under the Income Tax Act to deduct expenses in calculating their taxable income on the same basis as artists who are self-employed." These sentiments were supported by many intervenors.

At almost every one of the public hearings, we heard from individuals and from groups about the even more difficult position of women artists, and the loss to Canadian cultural life that this situation creates. The Canadian Advisory Council on the Status of Women, a federal government agency, told us of "the multiple factors which hinder the full participation of Canadian women in our cultural life" and urged that particular attention be paid to "such issues as the large income gap between male and female artists, the low grant application rate of female artists, the under-representation of women as appointees and employees in cultural agencies, the problem of low visibility for the work of female artists." The Vancouver Status of Women organization told us in their written brief that "the creative works of women have been implicitly and explicitly neglected." And in Toronto we heard from the National Action Committee on the Status of Women that

the under-representation of women in Canada's cultural life, and the uneven distribution of women within the arts constitute a hidden, but nonetheless insidious, form of censorship. Its results are damaging to women, who are denied the insights about themselves that only the symbolic systems of the arts can convey. But the imbalance also deprives the entire society of its potential richness, a constraint that becomes, in effect, a form of static where all voices are unclear.

Starting Young

Many who appeared at our hearings, or who wrote to us, argued that the position of the artist would be improved only when society as a whole was more appreciative of artists' work. For the building and sustaining of Canadian culture, according to the Canadian Society of Children's Authors, Illustrators and Performers, "the most obvious place to begin is at the beginning, with the children."

For many intervenors, a concern for the cultural well-being of today's young Canadian and of tomorrow's Canada led directly to a further concern for education, especially for the place of culture and the arts in Canada's systems of formal schooling. For the Association for Canadian Studies, "education and culture are linked by not only the fostering of creators and the creative process, but also the structuring of a variety of human interactions and experiences which promote a critical awareness of the social context." The Dames d'Acadie de Bathurst, meeting with us in Campbellton, New Brunswick, saw a more specific structural tie with the system of formal schooling. "We believe that instruction in singing, music and the arts in

general is indispensable as a means of opening up new horizons to young people, stimulating their creative instincts and adding a new dimension to the quality of their lives; and this is training that should be provided within the school system.”*

In our Discussion Guide we pointed out that “the field of formal education, except as it relates to specialized professional training of artists, is not strictly within the scope of this review. Education is, in any case, a matter of provincial competence.” For this exclusion we were sometimes criticized. TV Ontario, for example, gave us this gentle scolding:

Things — and people — are in bad cultural shape all over. The problem may be that, in some minds, people and things are interchangeable. Cultural industries produce and distribute products. Users of those products are, for marketing convenience, objectivized. The market is flooded with cultural offerings, and people are perceived to be avoiding their duty to consume properly. It's *amour-de-soi* versus *amour propre*. One of the reasons for this popular dereliction is caught, we think, in the perspective of the Discussion Guide for this review: education is “a matter of provincial competence... not strictly within the scope of this review.” Thirty years ago, the Royal Commission on the Arts, Letters and Sciences was bolder.

The Massey-Lévesque Commission, in addressing this question, drew a distinction between formal education and what it called “general education.” Culture, it said, “is that part of education which enriches the mind and refines the taste. It is the development of the intelligence through the arts, letters and sciences. This development, of course, occurs in formal education. It is continued and it bears fruit during adult life largely through the instruments of general education.”

Those who spoke or wrote to this Committee about education rarely made such consistent distinctions. Nevertheless, by the time this report went to press, we had received over 250 briefs dealing in some way or another with the relationship of education to culture and the arts. Many of these, of course, dealt also with other matters, and education was not always the first priority in each and every case. But many of those who communicated with us might have agreed with the Saskatchewan Music Educators' Association when they wrote that

we are very concerned about the way that the arts are handled in Canadian education today... The typical levels of support provided to these curriculum areas has been so inadequate that in general our schools and colleges are failing to provide Canadians with a useable basic education in the arts. Visual and performing artists have a great deal of difficulty making a living in Canada because our schools

fail to produce a society which is to some degree visually and musically literate... We realize that "formal education" is a matter of "provincial competence", and we wonder if it must follow that your federal cultural policy review should ignore the condition of culture in education?

In New Brunswick, at our Campbellton hearings, the Association culturelle du Haut St-Jean urged that "training in all aspects of cultural expression should be provided in the schools."* Some intervenors found federal authorities at least partially culpable for this perceived neglect. As the Canadian Society for Education Through Art told us, "we recognize the need to respect provincial jurisdiction in educational questions, but we fear this has too often become an excuse for federal inaction." And according to the National Arts Centre, "it is not reaching too far to say that Canadian children in their mid-teens are, for the most part, aesthetically underdeveloped."

Much of the emphasis in the interventions dealing with education was on the creation of an audience which would be receptive to culture and the arts. Gary Rupert, representing the Association of British Columbia Drama Educators, underscored the importance of "the development of a general populace which is aware of the potential of Canadian arts, for without an audience we can never provide the exchange of energy between the artist and the audience." Philip Rogers, president of the Gallery Association of the Agnes Etherington Art Centre in Kingston, offered the view that

budgetary constraints have restricted culture and the arts to an elite minority by making them virtually inaccessible to the mass of people. It is only in the recent past that this situation has changed minutely, but it requires a much bigger commitment in terms of education. Many "average Joes" never develop an appreciation of the arts because they are never, or rarely, exposed to culture in their everyday work or play situation. Such exposure is vital and will hasten the process of "de-mystification" of the arts which necessarily precedes true appreciation.

For the Film Studies Association of Canada,

the goal of Canadian film education is not to produce several hundred new faces per annum in the film/television industry. Perhaps fewer than ten per cent of those now enrolled in film courses in this country will even attempt a career in either a critical or production capacity. The majority of students enrolled in these courses will, it is hoped, provide the core of a more intelligent film/television audience, an audience that will continue to advance the Canadian tradition of interested and sophisticated film viewers. For it is only this sort of audience that makes possible a qualitative development of cinematic expression within Canadian culture.

The Toronto Board of Education deplored "the continued separation of formal cultural initiative from formal education in Canada." The Board went on to say that

we are convinced that improvement in the quality of life in Canada and the emergence of outstanding Canadian artists depend upon all these activities becoming part of the everyday life of most Canadians. We are equally convinced that the only institution in the country that can make the arts endemic to our society is the school... It is now necessary to find a mechanism connecting the growing number of cultural enterprises in this country with the schools.

A number of such mechanisms were suggested by intervenors. Prologue to the Performing Arts felt that "there must be an organization in every province or region of Canada dedicated exclusively to promoting interaction between artists and young people." The Children's Book Committee of the Association of Canadian Publishers urged that "the federal government, in conjunction with one of the provinces, set up a pilot project to investigate the feasibility of bookstores for children in schools [and] the establishment of a Canadian-owned children's book club." In a similar vein, the Children's Broadcast Institute pointed out that

good children's programming can be a means of developing a taste for standards of excellence in our young people and a desire to learn more about themselves and their cultural traditions. As well, we know that the career artists and creators of the culture of tomorrow will emerge from among the young who are being initiated by a good experience of culture today. We must ensure the survival of quality television programming for children in Canada; otherwise, we must be content when our children accept as their own the values, role models and world views of a foreign country.

The Symphony Department of the Canadian Conference of Musicians told us that "the federal government must adequately fund the efforts on the part of orchestras and their musicians to bring music performance within the framework of the educational system, not only in the bigger centres but also throughout the provinces through touring."

The need for audience development was often coupled with a concern for the training of artists, for cultivating the talents of those with obvious natural gifts. The Royal Conservatory of Music offered this plea:

Conservative times rub off on the arts. Thus it is even more important now to encourage creative and adventurous activity in areas like professional musical training. Today's students — especially the

most gifted — will set the standards of our artistic life tomorrow. Federal funds in the millions are directed to traditional university education and are administered by the provinces. Could not some small (by comparison) funding be directed to professional music training?

The Symphony Department of the Canadian Conference of Musicians stressed the importance of early training for the musically gifted child saying that "our school system provides more obstacles than assistance" to such training:

The talented student soon becomes frustrated by the lack of challenge in school music education and either gives up music or seeks private lessons. In the latter case he must live up to the expectations of his music teacher as well as passing academic subjects in school. Rarely will he do justice to both. If he is sufficiently obsessed with music he will forsake an academic schooling, which is equally undesirable. To wait until secondary schooling is finished to pursue a music-instrumental education is extremely counter-productive, not unlike learning a second language at age 40.

Canadian Artists' Representation (CAR) Newfoundland and Labrador took a similar position:

We would like to see those children who show more inclination towards creative endeavours given the same support as those who show athletic prowess. The present system of education tends to work against the creative child. Most real sensitivity is lost before high school. At that point, it is a struggle to convince young people to take the arts seriously because of [their] low regard in society and the lack of opportunities to earn a reasonable living. Fueling this problem is the lack of good art instruction in our schools.

A number of briefs stressed the importance of artistic education as a continuing process. The Canadian Conference of the Arts told us that the artist must not only be trained and have the chance to work, but also "have continuing opportunities to reach his greatest potential." The National Ballet School reminded us that the training of a dancer must start young "and continue every day until the dancer retires." The Canadian Opera Company, although of course not primarily an educational institution, nevertheless saw one of its main goals as being to provide "a milieu in which developing artists can practice and hone their craft." Equity Showcase Theatre addressed the question of the ongoing training of working professionals in these terms:

Although employment itself is a factor in professional development,

it alone cannot provide the range of discovery and artistic advancement necessary to the working artist. Just as practitioners of medicine must keep abreast of discoveries in their field, the working artist must have the opportunity to explore and improve, in a setting and under circumstances free of the pressure of rehearsal and performance in the employment situation.

There was a general concern, moreover, for the state of our universities and other post-secondary institutions. The Social Sciences and Humanities Research Council (SSHRC) provided a general perspective, urging this Committee to "extend a special invitation to the scholarly community to contribute to the formulation of an overall cultural policy." SSHRC identified several important factors for consideration. Among these were lower university enrolments, which "are beginning to threaten the future of research in the humanities and social sciences" and the "decline in the number of scholars being funded to do research in these areas." Other intervenors, such as the Canadian Association for Adult Education echoed this theme. According to this group, "the crippling of post-secondary education must not be allowed to happen as a result of decisions imposed in response to short-term economic considerations."

Memorial University of Newfoundland saw inadequate financing as endangering its traditional role in the society of Newfoundland and Labrador, saying in its brief that "the importance of the University's role in assisting in the cultural development of the province's hinterland continues to be evident, but its funding to do so is not." The University of Prince Edward Island warned that many cultural activities "will inevitably be pushed to the fringe, and perhaps out altogether, if the financial deterioration of the universities continues." In another part of the country R.J.W. Swales, associate dean of the College of Fine Arts at the University of Regina, said that "the serious financial circumstances of most Canadian universities may drastically reduce their general ability to meet the cultural needs of the communities they serve." These and other matters related to post-secondary education are examined in greater detail in the chapter on Knowledge and Scholarship.

Some felt that direct federal action in educational fields was called for. The Organization of Canadian Symphony Musicians recommended the establishment of a "federal ministry of education." Gary Rupert of British Columbia felt that "the federal government should be involved with the children of Canada since it is they who will define and realize the quality of life in this country," and suggested that the federal government "has a major role to play in providing leadership and stimuli in the area of arts in education." Most proposed solutions, however, called for inter-governmental cooperation. The Dames d'Acadie de Bathurst put it this way: "We realize that education is in the provincial jurisdiction, but we also feel that shared-cost programs between the federal and provincial governments could be set

up to promote arts education at the elementary and secondary school levels.”* And the Prince Edward Island Craftsmen’s Council, recognizing the important role played in these matters by the inter-provincial Council of Ministers of Education, urged that this body “be encouraged to develop long-term policies whereby all arts (including crafts) become an integral part of the general education curriculum.”

Financial Resources

There was general agreement among intervenors on the need for Canadian society to match the richness of its cultural resources with a commensurate and supportive flow of financial resources. We sometimes heard this view expressed in terms of the needs of individual organizations, as in Vancouver, where we were told of the financial difficulties of a small firm that publishes Canadian fine arts reproductions. In St John’s, we heard the problems of a theatre company trying to thrive in a relatively small market. In Quebec City, we heard how lack of money threatened to undermine the social and cultural character of popular arts festivals. In Regina, we heard how financial cutbacks could reduce the cultural service role of universities, especially in smaller cities. At our Toronto and Ottawa-Hull hearings, we heard about the financial problems facing publishers of Canadian books and periodicals. In many places, particularly in smaller communities, we heard about the inadequacy of physical facilities, especially those suitable for the performing arts. And in all parts of the country, we heard about the financial difficulties of the Canadian Broadcasting Corporation — not just from the Corporation itself, but also from its audiences, its clientele and its friends, such as the Canadian Broadcasting League. At our Ottawa-Hull hearings the League told us that “even though no one can deny that very large and increasing amounts of public money have been allocated to the CBC, the amounts have not been commensurate with the demand for services from the CBC... We all, including the CBC, underestimated the overwhelming demands that television would place upon the institution.”

We also heard the sentiment expressed in more general terms. The City of Winnipeg remarked that “it is widely accepted that the current level of funding of Canadian cultural and artistic endeavour is inadequate.” In a brief presented at our Toronto hearings, the Dance in Canada Association told us that “the problems of the federal cultural agencies, particularly the Canada Council, that derive from lack of sufficient funding are numerous and well documented... The financial restrictions experienced by the federal cultural agencies have, in turn, created the ever more devastating problems experienced by the artists and arts organizations themselves.” The Canada Council, in its brief, noted that

survival, rather than achievement, is becoming the order of the day.

Our best established publishing houses, orchestras, theatres, galleries and other basic institutions are barely able to stay afloat, and some of them are sinking. Perhaps even more ominously, in order to preserve them at all we have had to mortgage the country's future. Support to new companies, to younger artists, to those inventive spirits on the frontiers of arts, is simply not available unless we rob Peter to sponsor Paul.

The particular effects of inadequate resources were made clear to us in a number of areas. According to the Children's Broadcast Institute, "there are a number of reasons for the current impoverished state of children's programming." Above all, however, "money is the main problem. Advertising revenues that once provided funding for much of children's programming have been greatly reduced or withdrawn completely... With the reduction or withdrawal of advertising revenues, children's programmers must look elsewhere for funding." In a brief presented at our Vancouver hearings, a theatre company, seconding the Canada Council's remarks on innovation, observed that, as the result of cutbacks, "theatres, and the arts generally, become far more conservative in their programming so as to ensure that box office revenue will fill the funding gaps... We have been painting ourselves into a corner; everyone is afraid to take chances anymore. It is desperately, desperately important that we balance the packages, the hits and the winners with experiments, innovations and tightrope acts." In Quebec City, we were told of the specialized needs of the multi-disciplinary Prévaille Fine Arts Centre:

Lack of government assistance has prevented us from achieving our most basic aspirations and objectives. There does not appear to be any agency with the mandate to assist an organization such as ours, owing to its multidisciplinary character, which is in fact the basis for our effectiveness. As far as we are concerned, artistic growth is more than a weekend pastime: it should be something undertaken on a full-time, committed basis among the people themselves. Grants are essential if it is to be possible to adopt such objectives and to obtain the services of qualified educational and administrative personnel.*

In yet another field, the Cinema Canada Magazine Foundation described the effects of inadequate financial resources on periodical publishing:

The mediocrity of many Canadian publications is a function of their financial weakness. There is simply no money to pay the best writers or to initiate the proper research. On another level, there is never adequate funding to do the proper promotions, the direct mailings. Publishers and editors redouble their efforts, trying to make up in sheer energy for the lack of funds. In the end, the exercise becomes self-defeating.

Many intervenors looked to government, especially the federal government, to rectify the situation directly. For the Dance in Canada Association, "the solution is clear. The federal government must allocate a larger percentage of its expenditures to the support of its cultural agencies, particularly the Canada Council." Some organizations, notably the Canadian Conference of the Arts, urged specific expenditure targets. "Federal support for the public broadcasting system should return to at least 1.5 per cent of total federal expenditures... Non-broadcast cultural activities ought to receive at least one per cent of total federal funds." Some intervenors, such as the Confederation Centre of the Arts in Charlottetown, wanted to be sure that increased funding would go directly to funded groups and individuals. They therefore recommended that "the federal government increase the appropriation for the Canada Council and the National Museums Corporation with the proviso that none of this money should be used to enlarge their own existing administrative structures."

But not all intervenors were convinced that the answer lay simply in more government appropriations. Michael Koerner, a Toronto businessman, told us that

the performing arts in Canada are being socialized and the heavy, multiple hand of bureaucracy may be stifling risk-taking and creativity. There is a need to achieve a better balance between public support and private patronage, while taking a longer range view of funding than the annual grant and the annual fund drive. Private support must be encouraged by more liberal tax concessions and private involvement heightened so that the now socialized process reverts back to an entrepreneurial structure driven by individuals who can add to the creative process, may dare to innovate and risk, and who may have the wisdom to let an indigenous culture develop where it will.

The wish to encourage more individual and corporate donations to cultural activities was a recurrent theme with recipients and donors alike. Recipients saw it partly as a way to augment the overall flow of funds, partly as a way to diversify their sources of funds. An umbrella organization of donors, the Council for Business and the Arts in Canada, told us that "no fundraising efforts will succeed unless there is a general climate of goodwill and legislation favourable to the donors. In this regard, there is need for closer liaison between government and business than exists at the moment." Imperial Oil Ltd felt there should be a greater public understanding of the corporate role, and that such understanding would lead to a greater flow of funds. In its brief it said that "when a company does the right or wrong thing in the marketplace, the signals come back loud and clear and fast. But when a corporation makes voluntary efforts to help cultural causes, it receives no signal at all... If due credit for such efforts came more readily, many

corporations would surely be encouraged to do more."

By far the most common suggestion for increasing the flow of private sector funds to cultural activity was through a restructuring of the tax system. Sometimes this recommendation was framed in the most general of terms; sometimes, in highly specific terms. We heard, for example, a number of proposals for the extension to other areas of the 100 per cent Capital Cost Allowance, which now applies in cultural activity only to Canadian film and video productions. There were also proposals for changes in the standard income tax deduction for medical expenses and charitable donations, as well as for some "cultural donation" deductions analagous to the Federal Political Contribution Tax Credit. Some intervenors suggested that the tax system could be used to encourage the contribution of voluntary work on behalf of arts organizations.

The Canadian Conference of the Arts had a proposal for increasing individual and corporate financing of cultural activity, namely a "Cultural Bank of Canada," which would essentially act as a middleman between donors and recipients. This proposal, the CCA argued, would encourage individuals and corporations to take greater advantage of current tax laws that it described as "generous, permitting the deduction of such contributions from income up to a maximum of 20 per cent of total net income." The CCA also thought the proposal would provide "a way for interested corporations and individuals to assist the arts and the cultural industries without the need to become directly involved in adjudication, monitoring and the administration of the fund."

Taking a different approach but with the same end in mind, Toronto businessman Floyd Chalmers pointed out how the capital gains tax deterred charitable giving, and argued for "a simple exemption from capital gains tax for securities or properties donated to eligible philanthropies." Another intervenor, Arthur Gelber, felt that the tax system could be used to encourage private endowments for cultural organizations and foundations. "As things now stand," he told us, "any corporation donating assets to charitable foundations is allowed deduction for such donations up to 20 per cent of net income." This, he suggested, provided "inadequate incentive to encourage either the creation of the new foundations we need or the dramatic infusion of resources required." Accordingly, he proposed "a change in the Charities Act to allow full-value deduction for gifts to foundations (and perhaps specifically to new foundations) for a limited time." Such a change "would unlock many millions of dollars from individuals, families and corporations for the setting up of foundations."

There were relatively few briefs that argued against using the tax system to encourage more private sector funding. One such was from the Publications Advisory Committee of the Social Science Federation of Canada. This intervenor argued that using the tax system to encourage private donations would give an "exalted position" to high-income taxpayers and had, in its opinion, "little to commend it."

Those taxpayers who choose to make donations for research support will be making decisions not only with respect to their own resources — which seems entirely appropriate — but they will also make decisions with respect to the tax revenues foregone by the government. For example, a taxpayer in the 75 per cent bracket [would] be committing \$3.00 of lost revenue for each \$1.00 of his own resources.

The Canada Council also had its doubts about tax incentives. While the Council said that it "certainly favours any measures which would provide additional resources for the arts," it also warned of "side-effects to these proposals which should be kept in mind." It spelled out several of these:

For one thing, such contributions would not be available as regularly or as systematically as Council grants. For arts organizations, there would likely be even wider and less predictable fluctuations in revenues from year to year than under the present system. The grants would have to be actively and competitively solicited from a great number of potential donors. This would result in an ever larger proportion of energy and imagination being poured into fundraising rather than artistic activities. Past experience suggests that donors are more likely to prefer the visible and the established over the innovative or the untried; the single isolated project over basic operating support; the institution over the individual creator.

Suggesting, moreover, that "it is the metropolitan areas and the more prosperous regions that stand to gain the most from private fundraising," the Council expressed doubt that "such measures can absolve the government from responsibility for sustained support for the arts." The New Brunswick Arts Council underscored this concern, saying that "it is impossible for the arts to flourish in New Brunswick without federal funding assistance. Any federal agency when making grants to New Brunswick," it added, "should apply an equalization formula. New Brunswick's population and its provincial resources are much poorer than those in most other regions of Canada. We cannot generate corporate funding or private funding easily in an economically depressed region."

Some intervenors, such as Edmonton's Citadel Theatre, argued that government grants should reward box office success. Others wanted grants linked specifically to the total revenues raised by an organization. In Montreal, Les Jeunesses Musicales urged that "all grants should be matched with incentive grants based on monies raised from the private sector."* Newfoundland's Rising Tide Theatre took a different tack, asserting that

artists provide a service and enhance the life of a country. That service cannot always entirely pay for itself, no matter how good the

box office return may be. Not all art can make money all the time. If we restrict ourselves to commercial viability we will destroy the critical function of the artist. In any country there are many aspects of society that cannot be defined strictly in terms of economic viability.

Other intervenors argued that granting criteria should be guided by broad social goals. The National Action Committee on the Status of Women, maintaining that under present arrangements "women are patronized while men are subsidized," recommended that

any group seeking government assistance for art projects be required to demonstrate that women have equal access to all positions of paid employment...[and] that funding be set aside specifically for women's groups attempting to build a feminist culture in the arts — film, magazines, dance, music, sculpture — and that sufficient funding be provided for distribution of their works.

Most intervenors thought that professional organizations should continue to receive the bulk of government support. There was some sympathy for the position that certain organizations be designated as "national treasures" with guaranteed levels of support. But arguments were made on the other side of the issue, for support to semi-professional (or community) orchestras and for support to amateur theatre. The Association québécoise du jeune théâtre put its case this way:

Although amateur theatre is a cultural activity that is becoming more and more popular, amateur troupes will, in 1981 once again, have to fight to obtain places to rehearse and perform. Furthermore, participation in this leisure and sociocultural activity is in most instances at the expense of the members of the troupe, who must cover the cost of everything from costumes to rental of the performing hall. If amateur theatre is defined as the presentation of theatrical performances primarily for the pleasure of doing so, why is it that so many productions are staged with gnashing of teeth, and so many troupes fold after the first performances because of a shortage of funds?*

There was considerable sympathy also for simplification of the funding process. Many intervenors wanted a reduction in the burden of paperwork. Comus Music Theatre, for example, felt that "it would be a great advantage to all Canadian artistic organizations if the forms which carry all pertinent funding information could be standardized not only on the federal, provincial and municipal levels but in the private funding world as well." Many others favoured long-term grants to facilitate financial planning. The Council for

Business and the Arts in Canada identified what it thought was "a major obstacle in the way of sensible, orderly growth in the arts." This was "the present necessity to go to councils annually for grants. It is easy for Treasury Board and provincial management boards to say that appropriations must be passed annually and that, therefore, requests must be made annually. The fact is [however] that none of the major arts organizations can function on a single-year basis."

Imperial Oil felt that it had shown a degree of flexibility in this matter. "We don't want organizations to feel," it said, "they can automatically count on our annual contributions, because every time that happens it reduces our flexibility to meet changing needs... [But] we recognize that we cannot be erratic or capricious in our decisions. We realize that there can be a need for sustaining funds. We try to let recipients know whether they will likely receive our support for one, two or more years." Norcen Energy Resources Ltd noted that

over the past few years, corporations have been making three- and even five-year pledges to arts groups. This not only assists the organization in planning and budgeting, but helps the corporations to be more effective in their giving programs. It seems reasonable to assume that if business can provide such commitments, and with improved effectiveness of their contributions, there should be no reason why the Canada Council or the Ontario Arts Council could not provide grants on at least a three-year basis with similar results. Such a change in operating procedure would be most beneficial to the cultural scene and bring about better quality, better management, better use of funds and, most importantly, lower or fewer deficits.

Issues, Agencies, Governments

As the Committee's experience with education suggests, we heard in general more concern with issues, problems and solutions than we did with questions of jurisdiction. The Ontario Arts Council observed that "the arts cannot be regarded as the exclusive domain of any political jurisdiction or sector of society. No one owns the arts. The arts endow us all." Perhaps because, after all, this enterprise was described as a *federal* cultural policy review, we received relatively few briefs dealing with jurisdiction. One such was submitted by Ludmilla Chiriaeff, who envisaged a larger provincial role. "The federal government," she said,

must learn to place more faith in the provinces, since they understand more accurately their own needs in relation to proper development of their identity and culture. It ought to distribute its available funds to cultural institutions in each province, without

retaining any management authority over these funds, so that it will receive in return an authentic product which it can then make the most of both nationally and internationally.*

Other intervenors saw the federal role as one of providing leadership. As the Canadian Actors' Equity Association expressed it, "government should lead the way in policy development and coordination of arts support among the arts and all the cultural agencies and government departments in the Canadian system."

Specific comments on programs and agencies, and proposals from intervenors for new programs and agencies (as well as suggestions for abolition of old ones) are to be found in various places throughout this report. On a general level, we heard a number of imaginative proposals, such as the one from Rodman Hall Arts Centre, for a regrouping of cultural agencies in four categories along broad functional lines. A number of intervenors, such as Open Studio, saw the need for what it called "a cultural referral agency," whose purpose would be to advise people on available federal programs. Moreover, some or all of the cultural agencies, we heard, should be reorganized to reflect more faithfully linguistic and geographic diversities. The Association des bibliothécaires du Québec, the Groupe d'éditeurs littéraires francophones de l'Amérique du Nord and the Union des écrivains québécois, for example, wanted the Canada Council restructured along lines corresponding to the two official languages, "rather like Radio-Canada and the CBC."* And a common suggestion was for the establishment of more regional offices or for greater decentralization of decision-making authority, especially in the fields of film and broadcasting.

Some intervenors, such as the National Film Board, recommended "that a cultural affairs 'envelope' be established by the federal government." The National Arts Centre also suggested that "the government identify Cultural Affairs as a separate area of policy and planning within the financial-administrative system." This idea would replace the present system, in which "Cultural Affairs are enveloped, for the purposes of fundamental policy/financial decisions, in 'Social Welfare.' The legitimate demands of the playwright and the painter are placed in direct competition for support with the equally legitimate demands of the poor and the palsied."

On one general point there was widespread agreement: that federal cultural agencies should remain "at arm's length" from the federal government. Nevertheless, except for the briefs received from the federal agencies themselves, relatively few intervenors dealt with the issue in detail. Most took the arm's length principle as a given, although some occasionally went to the trouble of expanding on their views. One such was Theatre London, whose remarks, while addressed specifically to the matter of the Canada Council, may have had a wider applicability:

We believe most emphatically that the arts in Canada can best be

served by a strong arm's length agency: that is, by the Canada Council. We believe that if arts support, encouragement and development were absorbed into the federal bureaucracy, very real dangers would appear. Inevitably, political "clout" would overshadow quality and performance as the basis of government support. Arts organizations would spend energy, time and money on political lobbying. Arts boards would tend to be loaded with members who have political influence rather than experience in, and knowledge of, the art's particular discipline.

There were a few interventions critical of the principle, such as that of artist Marcel Barbeau:

On the pretext of having to ensure some coherence in the cultural policies of government agencies and of having to prevent any political interference in the cultural domain, the federal agencies have been relieved of any obligation to justify their activities or decisions. Rather than eliminating patronage, an even more serious kind of patronage has been allowed to develop by technocrats, who, unlike the elected officials of the people, can hide behind their expertise without being held publicly accountable.*

Praise for the arm's length principle was sometimes coupled with criticism of the idea of a federal department responsible for culture. In a brief submitted on behalf of the New Democratic Party of Canada by Simon de Jong, MP and Mark Rose, MP, the intervenors said they were "opposed to an all-powerful 'Ministry of Culture.' We believe decisions should be made as much as possible by people directly involved, through autonomous agencies. The designated government department should play a coordinating role. All too often policies of one department have disastrous effects on, and militate against, a coherent cultural policy." In Vancouver, the British Columbia Film Industry Association made much the same point: "we would vigorously resist any further centralization of the arts agencies, especially any attempt to establish a 'super-agency' which would decrease the effectiveness of these agencies and would further threaten the autonomy of the regions."

The concept was not, however, without its advocates. Arts administrator Paul Schafer told us in his written brief that "most of all, we need a Ministry of Cultural Development — or failing this, a Ministry of Culture and Communications — at the federal level, which can give culture the status it needs and deserves." Elaborating on this point at our Toronto hearings, he offered the view that such a department would be merely "a recognition in name of that which already exists in fact." Many briefs from ethno-cultural organizations also supported the idea. As the Ukrainian Cultural and Educational Centre put it, "cultural policies in general and multiculturalism

in particular would also benefit by the rationalization of federal resources. One ministry responsible for all aspects of cultural endeavours would make more sense than the current division of responsibility."

While there was relatively little sympathy for more centralization, intervenors expressed considerable interest in better coordination of federal cultural policies and activities. The Canadian Periodical Publishers' Association argued, for example, that there is a need "to bring about a higher degree of policy coordination among those federal departments and agencies whose activities influence the culture of Canada." The Professional Art Dealers' Association of Canada told us that "there has not been a clear realization on the part of the federal government to develop an all-embracing funding and accountability policy for the arts... Part of the problem is the communication gap between the federal government, its own departments, its art agencies and the arts community." And Open Studio argued that "more work must be done to insure that policies upheld by the various individual federal government departments are not counterproductive to the cultural objectives articulated by the government as a whole."

The remainder of this report is organized into eight broad sectors of cultural activity: Knowledge and Scholarship, Heritage, Visual Arts, Performing Arts, Writing and Publishing, Sound Recording, Film and Broadcasting. These seemed to the Committee to correspond in a commonsense way to the categories used by most of our intervenors. Naturally, there are ideas and concepts that cut across the conventional categories, points of view that appear in more than one context. In this chapter we have discussed some of them and tried to give our readers some sense of the general themes they will encounter in the following eight chapters.

2

Knowledge and Scholarship

2

Knowledge and Scholarship

What is the relationship of knowledge and scholarship to culture and to federal cultural policy? On this question the Massey-Lévesque Commission had a good deal to say; much of its report dealt with the plight of Canadian universities, the neglect of humane studies, the lack of a national library and the crucial role of the Public Archives of Canada as the collective memory of the country's past.

That knowledge was involved in culture was accepted by our Committee in defining the scope of our inquiry. Among the "core sectors" on which we invited public comment were "knowledge and information resources — including archives and other means for the creation and exchange of knowledge." Elsewhere in the Discussion Guide, the Committee qualified this invitation: the "creation of knowledge" would include science and scientific research only in an incidental way; the "exchange of knowledge" would not include formal education, "except as it relates to specialized professional training of artists."

Culture and Education

The submissions received by the Committee about knowledge and its creation and exchange, and the views expressed on these subjects at the public hearings, questioned the qualifications attached to the Committee's invitation. To some intervenors, the exclusions proposed by the Committee rendered meaningless our request for comment; those engaged in teaching were most insistent on this point. "The problem of cultural choice cannot, in our view, be divorced from the question of educational policy," wrote the Canadian Teachers' Federation. "The need for a coherent cultural policy," the Federation added, "is an aspect of the need for a national consensus on educational goals." The Canadian Association of University Teachers enlarged on this theme:

It is ill-advised and unrealistic to try to devise an adequate national cultural policy without discussing the role and development of education. Taken as a whole, the education system:

- a) provides the knowledge and intellectual base of culture;
- b) acts as the most important institution for the transmission of our cultural heritage to future citizens;
- c) plays a direct role in the training of future arts and cultural thinkers;
- d) increasingly provides important facilities and resources for cultural events accessible to the general public;
- e) provides professional education for the administrative, political and business elites of the country who, in fact, will influence the operations of cultural policy.

The Canadian Association for Adult Education, after recalling the impetus given to federal support of post-secondary education by the Massey-Lévesque Commission, echoed this view: "if our concept of culture has changed over these decades, it should have expanded, not contracted. The Committee should examine the motives of those who advise it to ignore the world of education. Shall Canada be the only country in the world to adopt this ostrich-like stance?"

In Whitehorse, artist and teacher Ted Harrison told the Committee that "education is perhaps the most important thing, of course, in a cultural awareness." And when asked about his own cultural priorities — where, if he had a dollar for cultural support, he would spend it — he replied without hesitation, "I'd throw it into the pot of a good early education in Canada, a good basic education — a cultural education."

Others made the same point about the relationship of research and scholarship to culture. The Social Sciences and Humanities Research Council of Canada argued a special case on behalf of its own clientele. "The human sciences, in applying a reasoned approach to the perception and assessment of human materials and events, attempt to place current problems in the perspective of things past and to vistas on the future in the light of lasting human values." The Association of Universities and Colleges of Canada pushed the argument further:

Be it fundamental or applied, humanistic, social or scientific, university-based or not, research is directed at the creation of new knowledge and of new understanding of ourselves or of our world. It is intellectual and creative activity at its best and it is essential for the cultural advancement of society.

The Cultural Component of Education

All of those quoted above would have agreed with the Toronto Board of Education when it urged the Committee "to make a direct commitment

which indicates that support for the cultural component of education *is* part of your responsibility." But the definition of that cultural component differed from one brief to another.

Again, it was the teachers who took the broadest view. "Historically," wrote the Canadian Teachers' Federation, "one of the essential functions of the school is to transmit the culture of the community and the nation, in the broadest sense in which the word culture is used by the committee." And again, the Canadian Association of University Teachers reinforced the view taken by their colleagues in the schools: "This is hardly the time in any review of cultural policy to de-emphasize the importance of the liberal arts and sciences. Never has their role been so crucial." Coupled with this was a bleak report by the professors of the record of the public school systems:

There seems to be a difficulty transmitting to pre-university students an adequate background knowledge of the human cultural heritage and of contemporary cultural riches. There is a sensed decline in the historical consciousness and general cultural awareness of those entering university which leaves them unprepared for what has traditionally been defined as university-level education. Given the select character of the university-bound cohort, this suggests that the problem sensed in the universities is only the tip of the iceberg.

The teachers, through their Federation, identified another cause for anxiety, and a further reason why the schools must concern themselves with culture in the broadest sense of the term:

Even if there were no direct connection between the work of teachers in the classroom and the state of affairs in relation to what the Committee calls its "core subjects," teachers would have to be concerned about the nature of the cultural environment in which the perceptions, attitudes, beliefs and values of their students are formed. In particular, the enormous increase in the importance of the electronic media in young people's lives in recent years, and the fact that through those media the entertainment industry delivers a strong cultural message that is often at variance with those offered by the school and the home, would in themselves make it imperative that educators take account of that environment and seek to modify it.

Other briefs dealt with the cultural component of education in a narrower sense — in terms of the place of the arts in the educational curriculum. In the opinion of the Toronto Board of Education the school is "the only institution in the country which can make the arts endemic to our society"; the same view was implicit in the brief from the Peterborough County Board of Education. Nor was this view expressed only by educators; the Newfoundland and Labrador Arts Council wrote to say that

notwithstanding the improved elementary school programs, the elaborately equipped high schools and advanced post-secondary fine arts departments and the long lists of evening art classes in the larger urban centres, arts education in Canada as a whole is in a shameful state. And when education is in bad shape, we can hardly expect to find the arts themselves in good shape.

Or, as it was put to the Committee in Whitehorse by Ted Harrison, "the best in art and music and drama should be fostered and taught within the school system, and if it isn't, you are going to get a crowd of people who actually are culturally deprived when they come out of school."

The Canadian Association of Fine Arts Deans offered their own special justification for an arts component in general education when they argued that

it is important, of course, that aspiring artists be given a chance to develop their creativity and skills early, but it is equally important that education in the arts focus on the need to develop audiences as well and help to nurture the kind of sophisticated and critical response to the arts that creates an invigorating and lively culture.

If "audience development" might seem the self-serving view of professional artists, it should be noted that strong support was given by the Teachers' Federation:

In the narrower sense of culture, that which denotes the expression of human awareness, and the communication of perceptions and feelings, through the arts, the school has an obligation to acquaint young people with the existence, and help them to understand the idioms, of a world to which they might otherwise find no entry.

To this last statement, the Federation added a note of censure. "That this function has been sadly neglected by the policy-makers of education in Canada is a judgment rather upon their narrowness of view than on the importance of the task." There was further support for this opinion from across the country. From Simon Fraser University, the Committee was told that "arts in education below the post-secondary level remain scattered, ineffectual, and of varied quality." And in the East, scholars in Fredericton wrote that "no changes in cultural policy will be effective without an accompanying shift in attitude towards the role of the arts in primary and secondary education."

The Universities and Culture

Thirty years after the Massey-Lévesque Commission had emphasized the role of the universities in the cultural life of Canada, the universities

themselves saw their cultural impact as greater than ever before. The Association of Universities and Colleges of Canada (AUCC) began its brief by quoting the Massey-Lévesque report, and added that "the university sector has undergone a major expansion during the last three decades, and it has become all the more involved and interwoven in the cultural and intellectual fabric of society."

The extent of that 30-year growth was revealed by a few numerical comparisons: full-time undergraduate enrolment had multiplied almost five and a half times, from 59,800 in 1951 to 326,700 in 1979-80, and full-time graduate enrolment had grown at one and a half times that rate, from only 3,700 to 26,700; even more strikingly, part-time enrolment — which reflects the universities' service to the community at large in the form of continuing education — had shown an explosive growth from 3,500 in undergraduate studies in 1951 to 196,700 in 1979-80, an increase of 5,520 per cent, and in graduate studies from a mere 700 to 30,600, an increase of 4,272 per cent. (Remarkably, this dramatic increase in enrolments had been absorbed with an increase in teaching faculty of only 361 per cent, from 7,078 in 1951 to 32,645 in 1978-79.)

The major expansion of Canadian universities [the AUCC added] has not only had an impact on the educational attainment of Canadian citizens; it has expanded the network of cultural communications within and between provinces and indeed with other countries; it has provided by the very presence of the universities and their staff and student members in various communities an increased stimulus for audience development, and the impetus for community cultural activities.

The Association laid special stress on the cultural role of universities outside the major metropolitan centres by pointing out that

in many cases, the university is *the* cultural institution: it provides the theatrical, music, film, museum and art gallery facilities; it provides the library facilities which are essential to the support of local and regional culture as well as scholarly life. More importantly, perhaps, by its very presence, it stimulates and generates cultural and artistic life in the community.

It is clear, as the AUCC reported, that even in the larger centres the universities make a cultural contribution, but only as one feature in a rich and varied cultural landscape. It may be significant, however, that the briefs received by the Committee from universities (apart from those submitted by departments or faculties of fine arts and music, to express their own special wants) came almost without exception from institutions in smaller centres across the country. And each of the latter laid heavy stress on its role as the

primary source of cultural animation within the community. From Memorial University of Newfoundland:

It is no false claim of this institution that a great deal of the cultural and artistic activity today of provincial origin has stemmed directly from University policies, programs, concepts and people. The University has not attempted to shape the directions that artistic and cultural enrichment will take, but it has developed awareness, provided example, encouraged creativity, enhanced curiosity, funded activities, provided resources, offered opportunity and stimulated self-examination in artistic and cultural dimensions that would not have evolved without this institution's presence in this province.

From the University of Prince Edward Island: "it would be sad if [cultural] services of universities in metropolitan areas were jeopardized; here it is disastrous." From the Université du Québec à Trois-Rivières: "[this] university, located in central Quebec, is first and foremost a manifestation and expression of the culture of a regional community."* And from the University of Lethbridge:

The university must become a cultural centre to its region incorporating the "cathedral steps," "village square," and travelling "mansion shows." A cultural policy designed to serve all regions of Canada should contain in it policies which would assist universities such as the University of Lethbridge to carry out this mandate.

In part, at least, the growing influence of the universities in cultural life was attributed to the emergence, in universities across the country, of departments and faculties of fine arts and music and theatre. Quite apart from the training they provide for professional careers in the arts, they have also, as the Université du Québec à Trois-Rivières pointed out, created concentrations of artistic expertise on which their communities have not hesitated to draw for help and animation. As the University of Lethbridge reported to the Committee, "with their acceptance of fine arts and fine arts departments and faculties, universities have taken on a major responsibility for the presentation, reflection and preservation of artistic culture for their respective communities." In the same vein, the Canadian University Music Society expressed the view that "university schools of music in Canada form a significant part of the musical art in this country." To quote the University of Lethbridge again, "in point of fact, universities are now one of the major patrons of fine arts."

All briefs that dealt with artistic activity within the universities laid heavy stress on the financial problems associated with this activity. In part, the problem arose from the special costs entailed in professional training: the capital costs of studio, performance and exhibition areas; the cost of touring

performing groups and exhibits of students' work; the cost of special "one-to-one" student-teacher relationship needed for performance training; the need for scholarships to enable students to diversify their experience by moving among schools, or for funds to provide for exchanges of faculty for the same purpose; and the costs of artists-in-residence or of arts administrators-in-residence, especially within the smaller institutions. The general view expressed by deans of fine arts and schools of music everywhere can be represented by a comment received from the Canadian University Music Society: "music as a specialized area of study needs assistance unique to music and not necessarily subject to general university funding." From the Faculty of Fine Arts at York University came a proposal that universities, in concert with the federal Department of Employment and Immigration, should develop apprenticeship programs for fine arts students, comparable to programs available for training in skilled trades.

Beyond this matter of the costs of specialized training, all universities from Newfoundland to British Columbia emphasized the growing difficulty of sustaining their general cultural role in the community. Little or no account was taken of this function in the calculation of provincial grants, and with inflation pushing instructional costs upward at a rate outstripping the sluggish growth of annual appropriations, the cultural outreach of the universities was now in jeopardy. A *cri du cœur* from the College of Fine Arts at the University of Regina summed up the general plight:

Which university in the present financial climate can afford to maintain, let alone develop, an art gallery; what university can continue to patronize concerts, visiting artists, dramatic productions (other than those done in-house in drama departments, and that with the greatest difficulty), all of which are of great value not only to students but to the cultural life of a city or region; what university can afford to tour its drama productions, or send out its choirs, bands and orchestras within or outside the province... More than before the need exists for mechanisms by which universities can seek support from agencies other than the university budget process to fulfil these general cultural roles and to contribute more to education in the schools. The responsibility here should be one shared by provincial and federal governments and by cultural agencies.

The Question of Jurisdiction

Inevitably, as the last quotation illustrates, talk of money for the cultural component of education or the cultural role of universities, raised the question of jurisdiction — of the apportionment of responsibility between the federal and provincial governments. The Université du Québec à Trois-Rivières declared a kind of neutrality on this constitutional issue, preferring "to avoid discussing here the question of political dealings between the two

main levels of government.”* But it was representative of all intervenors in asking “that better coordination be quickly established among the various levels of government... in order to eliminate discrepancies between levels and to facilitate access to current and future funding programs in the field of culture.”* The need for better coordination of federal and provincial action was summed up by Jamie Oliviero, an outreach teacher at the Manitoba Theatre Workshop, who pointed out that “at the present time there is a gap between federal funding for the arts and provincial funding for education. Into this crevasse, as it were, falls arts in education programming.”

The Canadian University Music Society expressed the belief that “it is impossible for federal arts organizations to make an arbitrary division between those aspects of professional training in the arts that are provincial and those that could be considered federal.” In fixing the principal responsibility for neglect on the federal government, this brief was typical of most that touched on the subject, although all exhibited a general impatience with all the participants in the constitutional debate.

Some briefs were decidedly accusatory in their view of the federal government’s record. In the opinion of the Canadian Society for Education through Art, the jurisdictional issue “has too often become an excuse for federal inaction.” The Faculty of Fine Arts at York University was equally critical: “we think the ingrained reaction by the current federal bureaucracy to disclaim responsibility in this area is short-sighted, defensive and ill-considered.”

Others were content to exhort, as did Memorial University of Newfoundland in urging that “Canada Council and other federal granting agencies must find ways around federal-provincial stalemates and break through the federal-aid-to-education blockages that now exist.” The Canadian Association of Adult Education expressed a similar view: “the national interest requires that the federal government recognize its responsibilities both with respect to the level of support for post-secondary learning and in encouraging the flowering of the artistic life in the country.”

Some briefs, like those of the Toronto Board of Education and the Peterborough County Board of Education, suggested that provincial suspicions might be allayed if federal funding for the cultural component of education were channelled through provincial agencies like the Ontario Arts Council. Others, like the Canadian Learning Materials Centre in Halifax, and Paul Robinson of the Atlantic Institute of Education, urged that the federal government expand its direct supporting role to encourage the production of materials for classroom use, especially in Canadian studies. The Canadian Teachers’ Federation had no hesitation in seeking federal action:

We believe that the government of Canada should be actively involved in examination of the social and cultural goals of education, and should maintain an ongoing process of stock-taking in regard to the availability of learning resources, particularly to support the

study of Canada, its history, its peoples, its geography, its economy, its responsibilities and the possibilities for its future development. We believe that this involvement should be supported by a substantial educational research program, and pursued, in close co-operation with the provinces, within a Canadian office of education.

Several of the briefs that asked for federal action in support of the cultural component of education drew a parallel with the federal initiatives in promoting teaching programs in the official languages. One of these, from the Association of British Columbia Drama Educators, concluded that "the federal government has been involved in public education; has contributed money; and has had an effect." The Newfoundland and Labrador Arts Council cited other precedents for federal involvement. "We are confident," the Council concluded, "that with the necessary conviction the federal government could once again find a way to support arts education in the provinces."

Information Resources

The term chosen by the Committee to denote its interest in the creation, preservation and exchange of knowledge — "knowledge and information resources" — may have been an awkward one, but one of the ideas behind it was as clear to us as it had been to the Massey-Lévesque Commission: that the libraries and archives of the country are important elements in our cultural life. Not surprisingly, that opinion was shared by the librarians and archivists. "It is important to realize," wrote the Canadian Library Association (CLA), "that the library is an agent for the creation of culture as well as a medium for its conveyance." And the Public Archives of Canada (PAC) painted a dismal picture of the consequences of failure to safeguard the essential records of the country:

If the archives of a nation, a government or an organization are not preserved, then the history of that nation, government or organization will be forgotten, and the price which a people pay for the loss of their history is a misunderstanding of their roots, confusion in their identity and the misinterpretation or misrepresentation of the nature of their country.

The briefs and representations made to the Committee on these two subjects were, in each case, given a striking coherence as a consequence of the publication, in the recent past, of reports dealing in a comprehensive way with the present state and future needs of libraries and archives. The first of these, published in December 1979, was *The Future of the National Library*, a report on a review conducted by the Library over the preceding

three years. The second, which appeared in 1980, was the report *Canadian Archives*, prepared by a consultative group for the Social Sciences and Humanities Research Council. In both cases, the report and the discussion that it generated served to identify and rally support for those findings and recommendations on which there was general agreement, and to bring into focus the matters that remained in dispute. As a consequence, what this Committee has heard has been essentially a reflection of that consensus and of the lingering disagreements.

Library Services

The Massey-Lévesque Commission, in its examination of library services 30 years ago, concentrated its attention on the need for a national library. The creation of the National Library in 1953 was, in fact, the first major result of the Commission's report. The representations to this Committee from the library community throughout the country exhibit a focus much wider than that of 1950 — that of the national library *system*. But it is a tribute to the judgment of the Massey-Lévesque Commission — and to the extraordinary success of the National Library in demonstrating its value — that the young federal institution is accepted by the entire community as the linch-pin of the national system. It is also, it should be added, a reflection of the impact of new technologies that have emerged in recent years:

Today [wrote the Canadian Library Association] Canadians are more likely to encounter an approachable and business-like woman or man trained and ready to do a complicated computer search on a nearby video terminal than to face the aloof lady obscured by piles of books as described by the Massey-Lévesque Commission. Library users are becoming quite familiar with automated check-out routines, computer listings of library holdings and on-line inquiry systems. As recorded knowledge multiplies, libraries are under ever-increasing pressure to seek the most efficient ways of obtaining it, organizing it, storing it and retrieving it. To meet these challenges, libraries have turned to computer and information processing technology.

But in the same brief, libraries were described as

hard-pressed to meet the information demands placed on them by society. They are self-sufficient, but interdependent. They rely on formal and informal arrangements with one another, and across provincial and national boundaries, that provide for the sharing or exchanging of information and the inter-lending of books.

The importance of the National Library in this development had been stressed by the Canadian Library Association in a brief that it had sent to the National Librarian in November 1977 — a copy of which was appended

to the CLA's brief to this Committee. At that time, the Association stated that

whenever matters of cooperation and sharing of resources at the national or inter-provincial level are discussed, the spectre of jurisdictional problems — relating particularly to control and funding — is raised... It would be foolish to deny that these problems exist. But they must be overcome if Canada is to develop a nation-wide system which will go as far as possible towards equalizing opportunity for access to information for all Canadians, and for making more cost-effective use of total Canadian library resources... The role of the National Library is crucial in this development.

The response of the National Library to this challenge was contained in its 1979 report, and in its subsequent five-year plan for development. The heart of it is a national network plan embracing four components:

1. a national, decentralized bibliographic and communications network, linking Canadian bibliographic centres and libraries and giving them access to bibliographic centres in other countries and to international systems;
2. a national resource-sharing program, including federal funding for individual collections of national significance throughout the country, and the creation of a national lending collection of periodicals and government documents (to match the lending collection already developed for the natural sciences by the Canada Institute for Scientific and Technological Information);
3. a strengthening of the national resource collection in Canadian studies maintained by the National Library itself; and,
4. a national preservation program.

It has been made clear by the Library that it attaches the highest priority to the first of these elements — the national, decentralized bibliographic and information network.

If the briefs received by the Committee are a fair indication, the Canadian library community is solidly behind both the program and the priority given to the development of a network. For smaller libraries and remote areas of the country, however, there exist special problems of access and cost. In the opinion of the Atlantic Provinces Library Association, federal policy (and federal funding) must recognize and remedy the geographical disadvantages of outlying regions in order to ensure that their residents enjoy full access to the national system; this will also require federal capital grants to improve the existing library facilities. The Northwest Territories Library Services expressed similar concerns and pointed out that it had as yet been unable,

for lack of funds, to create an automated catalogue of holdings within its own territorial system. "Has the time not come," it asked, "to consider libraries in the same light as museums and have a national policy incorporating standards and funding?"

New technological developments, however, are crowding in, adding urgency to the plans for network development and generating new excitement and new anxieties. As the National Library reported to the Committee:

Videotex and home information systems, including Telidon, offer to libraries a means of extending their services right into the home, and at the same time, offer to individuals the possibility of bypassing the library for some types of information. What services should be extended and how, and by whom? The National Library is now exploring these questions with the Department of Communications and others to make them aware of the needs of librarians and to test the possible library applications of these systems.

The sense of excitement sparked by these new prospects was conveyed by the Library Association of Alberta in one brief sentence. "The opportunities promised by the information utilities are basically the fulfilment of the impossible dream — all information in all places at all times." The potential impact of the new technologies was enlarged upon by the London Public Library Board:

The local libraries provide a community meeting place to hold and distribute informational sources such as books, periodicals, electronic print, and so forth and the trained staff to guide users as necessary. The former meeting place concept has changed dramatically in recent decades following the technological revolution as it pertains to communication of information and ideas. The physical and material resources of libraries within an individual community now constitute only a portion of the potential learning resources available to a library user. The challenge to prevent elitism in information access becomes substantially greater with the existence of the new technology and the most likely authority to counter the potential for increased inequality of access is the national government. The potential of utilizing the current technical access to a majority of Canadian homes creates a vehicle for equitable information access which could be a national resource... It is necessary to establish in advance the philosophical and legal right of all citizens in the national community to continued access to the available information.

Behind the cautionary note in this statement lie the new anxieties — apprehensions about the quality of information to be provided by videotex systems, and about the traditional freedom of access offered by public

libraries. On the first score, the Library Association of Alberta worried about the effect of economic forces. "If profitable systems are the goal, then content may be held to the lowest cultural denominator, much as present commercial television. Only through grant support, both public and private, as with the Public Broadcasting System's productions, can the full potential of information utilities be realized." On the question of free access, the Alberta librarians again expressed apprehensions reflected in a number of briefs:

There is an increasing tendency to view information only as a commodity that can be bought and sold. There is a real danger that information will become available only to those who are willing or can afford to pay for it. This is a very real and serious threat to libraries' ability to continue to provide free access to information for everyone.

The Canadian Library Association seemed clearly to speak for the entire library community in urging that the federal government, through its agencies, "should have a strong and clearly defined role in developing library service nationally, and in promoting equal opportunity of access. What is needed is a national policy on libraries."

For the second prong of the National Library's program — resource sharing — there was again general support throughout the library community, but with a lesser sense of urgency. In particular, librarians across the country welcomed the idea that their own major collections would be recognized and supported federally, "as parts of a national resource network accessible throughout the country," in the words of the CLA. Memorial University of Newfoundland, however, expressed a reservation about the program of support to specialized research collections now offered by the Social Sciences and Humanities Research Council. The University observed that

other than in Newfoundland studies and folklore, Memorial has little chance of being considered to hold areas of excellence when considered with the large academic libraries of the country. These new grants, therefore, do not serve the library-disadvantaged areas of Canada as they do the areas which already have much more ample resources.

There was less comment on (but no criticism of) the proposal for a national lending collection of periodicals and government documents, to be administered by the National Library. The Library itself offered two strong arguments in support of such a collection: first, that by providing for humane studies what was already available to the natural sciences, it would in some measure diminish "the degree to which humanities scholars and social scientists in Canada remain the poor relations of the scholarly community";

and second, that it would relieve research libraries throughout the country of the rapidly growing burden of costs required to maintain expensive subscriptions to little-used periodicals.

Throughout much of the public library system, however, there seemed to be a feeling that the proposals and priorities of the National Library — and especially perhaps, the resource-sharing element — reflected too much the wants and interests of research libraries. The Calgary Public Library was most openly critical of the National Library for tendencies that it detected in this direction: "When the National Library experienced financial restraints in recent years the two programs which were of particular interest to public libraries were severely affected. These were library services to the handicapped and the Multilingual Biblioservice." Other briefs, including those from the CLA and the library associations of the Atlantic Provinces and Alberta, urged a strengthening of the above-mentioned services. The Library Association of the Atlantic Provinces went on to propose the creation, within the National Library, of a public library development office:

The National Library's emphasis to date has been on services of greatest value to research libraries. There is an opportunity for it to provide better service to the ordinary citizens of Canada through an office devoted to the concerns of public libraries. Among the responsibilities of this office could be management and distribution of federal grants to public libraries and liaison between public libraries and the special services of the National Library.

Another aspect of the National Library's plans — its proposals for enlarging its own collections in certain respects — drew criticism from several directions. An earlier suggestion that it absorb the natural scientific collection and services of the Canada Institute for Scientific and Technological Information, which had been opposed by the library community, was conspicuously absent from the plans that the Library reported to this Committee. But it continued to press for an enlargement of the range and variety of its collection of materials on Canadian cultural matters. In recent years the Library has built up a Music Division housing not only published materials and recordings, but also music manuscripts and the personal papers of Canadian composers and musicians; by agreement with the National Arts Centre, the Library is also developing a collection covering the performing arts; and it proposes, additionally, to take over from the Public Archives of Canada other materials relating to cultural groups and individuals. Canadian historians, as principal users of the Archives and as its principal champions, expressed strong misgivings to us on this last point. To the Canadian Historical Association (CHA), the idea represented "a deplorable solution." And, in the view of a group of historians at York University, "the National Library, a great and valuable institution, should confine itself to its mandate, the collection of *published* materials."

Finally, the Committee was told of weaknesses in the bibliographic resources and services of the country, and in documentation relating to the arts in particular. The Bibliographical Society of Canada reported a lack of financing for the preparation and publication of bibliographies, and for indexing and abstracting services. The Canadian Art Libraries Section of the Canadian Association of Special Libraries and Information Services, together with the Canadian membership of the Art Libraries Society of North America, expressed concern over the lack of documentation in published form of the holdings of publicly supported art collections, including those of public libraries and universities. The consequences of this deficiency were sketched in a brief from Mary Williamson of Toronto:

Research into the arts in Canada cannot go forward without preliminary bibliographic research. Bibliographies and indexes, which identify items in books, periodicals, newspapers and visual sources are the "maps" which show the way for research. The sources are vast, for information about the arts is not necessarily found in easily identified "art" sources... But funding support for the collection and organization of the data, and for publication, has always been difficult. There is no obvious body for encouraging this kind of work.

Canadian Archives

The views of the archival community bore certain resemblances to those of the librarians — a primary concern with the archival system throughout the country, and an emphasis on the development of decentralized networks. But there the similarity ended. The Public Archives of Canada reported a worrisome state of archival affairs when it said

the facts reveal that the archives of the nation are in generally poor condition... No coordinated archival system exists in the country, institutions are grossly underfunded, the task of preserving the nation's documentary heritage far outstrips the capacity of existing facilities, and no strategy has been developed on a national scale to deal with the current situation. Canadian archives are indeed in a period of crisis.

More such detail was added by the PAC in a quotation from the 1980 report on Canadian archives (known as the Wilson Report) to the Social Sciences and Humanities Research Council:

The vast majority of Canadian archives are financially insignificant by any standard. Staffed by part-time employees or volunteers, working in borrowed space, totally dependent on donations, the objectives of such archives are frequently limited to salvage preservation and an attempt to provide rudimentary reference service to what has

survived... These archives have been set up in the absence of a school of archival science anywhere in the country, of basic manuals or texts on archival procedures, of any association of archival institutions, and of any program of federal or provincial assistance, or even of tax concessions.

The Association of Canadian Archivists, reflecting the views of a broad spectrum of provincial, regional and institutional archives, sounded a less gloomy note. "In the past two decades," the Association wrote, "Canadian archives have undoubtedly grown faster than in any other period in their history. What is now needed is a coordinated approach to bring together and to support the efforts of all archives and archivists."

At times the Public Archives and the Association of Archivists seemed to be describing two different landscapes; this was particularly true of their respective listings of the current needs and problems of Canadian archives. The problems identified by the PAC throughout the country included:

- underdevelopment of staff and accommodation, and inadequacy of budgets;
- lack of control of records management and acquisitions;
- a critical state of conservation services;
- lack of training programs;
- a need for expanded access — national guides, inventories and catalogues, finding aids, improved service, publications and facilities; and,
- a lack of public awareness of the value of archives.

The Association of Canadian Archivists, on the other hand, gave the impression that the necessary competence existed where needed throughout the country, and that what was required, in the main, was funding to enable Canadian archivists to develop descriptive standards, automated retrieval systems and the like. The one area of agreement was that more attention was needed to solve the problems of conservation and long-term storage. Above all, unlike the librarians, the archivists across the country showed little enthusiasm for the central role of the federal institution within their sphere of activity. On the contrary, the recommendations of the Association of Canadian Archivists and of a number of regional groups would limit or diminish the role of the Public Archives of Canada in a number of ways.

The Wilson Report of 1980 had recommended the establishment of an extension branch within the PAC to finance and coordinate the development of archival networks — a role which the PAC itself is loath to accept. The Association of Archivists not only urged that this function be entrusted to a national archives records commission (on which federal representation would be a minority), but would limit the commission's task to little more than the disbursement of federal funds. The development of archival networks and systems and the determination of priorities would be provincial responsibilities, to be exercised by provincial archival coordinating boards:

Once priorities had been established by the provincial boards... they would be forwarded to the national archival records commission in order for the commission to coordinate priorities and programs and then consider applications for grants to archival projects from individuals, institutions and associations in the context of those priorities approved by the provinces.

Federal funding was envisaged, through the commission, for a wide variety of purposes: capital projects; training proposals (regionally or provincially sponsored); awards and travel bursaries; publication subsidies for manuals, finding aids, and the like; and grants to support research into archival problems involving such matters as descriptive standards and building codes. The allocation of funds would reflect a national plan, but it would be a plan "derived from priorities established within the provinces"; or, as expressed by a group of archivists in Newfoundland, "the grants should be as unconditional as is feasible within a national funding system."

This Newfoundland group exhibited a strong sense of regional distinctiveness, based on a "long period of parallel but different development." It had no wish for standardization, "except in areas where it will obviously assist technical archival operations."

As archivists in Newfoundland and Labrador [they continued], we do not want to be the easternmost terminal on a national archival network. On the contrary, we want to be the best quality institution which will preserve the archival heritage of one of the most culturally distinctive provinces of Canada.

The Association of British Columbia Archivists reflected the same decentralizing view in its brief:

We suggest that single centrepiece programs were important in the days when communication facilities were primitive and that monolithic central institutions were vital in order to preserve our culture, but that the time has now arrived when federal grants to archives should be awarded on a regional basis as well as on a national basis.

Other archives, of a more thematic character, shared this view. The Centre de recherche en civilisation canadienne-française at the University of Ottawa, for example, has created — and is continuing to enlarge — a substantial archive recording the francophone heritage, with a particular concern for Ontario. The Centre urged that

federal cultural bodies ought to play a major role in supporting small archival institutions... The latter demand and deserve the

federal government's assistance, which should not be directed only towards leading institutions but should join forces with the well-established trend towards decentralization of the culture.*

The training programs of the Public Archives were also questioned. Those programs were the only source of archival training in Canada until the fall of 1981, when the University of British Columbia introduced a program in archival science.

The archival training course offered by the Public Archives of Canada [reported the British Columbia Archivists] is of great importance to the archival profession of Canada at the present time. Most professional archivists in the field are graduates of this short course. However, the very existence of the short course has probably lulled educators into lethargy and prevented initiatives from being taken and funded. It would be wiser to divert energy and funding to institutions which are set up to educate and allow the PAC to continue with its mandate as an agency which collects and services manuscripts and records.

The Association of Canadian Archivists agreed that responsibility for training should be left to the universities and suggested that the federal role should consist in the provision of scholarships and bursaries to support students in their training. The Newfoundland group of archivists mentioned above added a cautionary note about standardized professional training which, in their view, was of less importance than knowledge of the culture of a province. "While archival expertise can be acquired on-the-job and through in-service training," they wrote, "cultural knowledge comes only from living within that culture." In the face of these provincial and regional views, the Public Archives reaffirmed its intention to

provide nationwide leadership and assistance to archives which avoids overlap or duplication with other archival jurisdictions. It can help in professional development by improving the status, knowledge and skills required in Canadian archives and by contributing to the solution of such problems as conservation and services to users without infringement on the autonomy of other institutions.

In its five-year plan, as reported to the Committee, the PAC asked for new legislation to consolidate its mandate and define its functions more broadly, and new accommodation for its holding, future acquisitions and expanding clientele. The plan itself comprised four elements:

1. the control and conservation of all records of the federal government;

2. the development of computer systems for the control and retrieval of material;
3. the development (or monitoring of the development) of technologies for recording archival material in ways that facilitate its use for research, and techniques of conservation; and,
4. expanded assistance to other archives and to the research community by a variety of means including the diffusion of its holdings, the sponsoring of conferences and courses, the provision of information on archival matters and the preparation or coordination of guides, inventories, catalogues and registers of projects in history and the social sciences relating to Canada.

Nowhere in the plan does the term "total archives" appear, but elsewhere in its brief it is clear that the PAC continues to pursue this aim, which has characterized the institution almost from its inception in the nineteenth century. Briefly stated, the concept involves the notion that the task of the federal institution should not be limited to the care and custody of those records of the national government that are worthy of preservation, but that it should acquire from all sources, public and private, all kinds of unpublished materials that record the development of national life in all its aspects. Although the PAC asserted, as noted above, that this concept is cited as a model for other countries to follow, its historic expression was challenged in briefs received from other archivists. The Association of Canadian Archivists, in its response to the Wilson Report (which was appended to its brief), had proposed a counter-interpretation of the idea when it said that

the total archives mandate does not have to be fulfilled by exercising proprietary rights to records. Rather, by supporting and encouraging institutional, local and even thematic archives, the publicly funded archives can complement and assist in the coordination of other archival programs. Only in this way... can the total archives mandate be fulfilled and the nation's documentary heritage be preserved.

There is clearly a conflict between the traditional acquisitions policy of the PAC and the aspirations of provincial, regional and local archivists for their own collections, with a corresponding divergence in their interpretations of how the public interest can best be served. From the Toronto Area Archivists' Group, the Committee heard that "the members of the TAAG feel that decentralization would encourage more local awareness and interest in the heritage of the community. This step would also relieve... some of the burdens on the already overloaded federal archives." And the Association of British Columbia Archivists suggested that "federal cultural grants place a stronger focus on regional archives and that new techniques of copying be used to make the resources of regional archives available on a national basis."

Others wrote or spoke in favour of the copying of records as a means of providing more widespread public access. The Calgary Public Library, for example, believed that "priority must be given to the publishing and micro-filming programs of the Public Archives and [the Library] would support increased federal funding to this end." But the Association of British Columbia Archivists reported that, although technological developments had made copying technically easier, it continued to pose practical problems: copies were less satisfactory to the user; there were limits on the time and money that could be devoted to the purpose; and copyright restrictions prevented the copying of certain kinds of material.

The idea of decentralization did not sit well with one major group of users of archives — the professional historians, who valued archival material as grist for their research rather than for its intrinsic worth as documentary artifacts of heritage, whether national or local. As it was put to the Committee by a group of historians at York University,

we all see advantages in having one central depository for the bulk of government and political records, as well as the papers left by associations, businesses and individuals. The PAC has filled this role well, making it the main stopping point for us in our research. If regionalization took place, the net effect is that we and our colleagues all across the country would be forced to spend more time — and more money — travelling from regional archives to archives. In this area (if in few others) we believe that the greatest degree of centralization possible is best.

Both the York group and the spokesmen for the Canadian Historical Association singled out, as a glaring example of ill-advised decentralization, the deposit of the Diefenbaker papers in Saskatoon. "We believe," said the Association in its brief, "that prime ministerial papers and the papers of federal government ministers should be deposited at the Public Archives." At the public hearings, the historians' sense of grievance — even of outrage — showed more clearly. After describing the Public Archives as "an institution which has achieved a rare prestige among national cultural institutions in this country," Professor Desmond Morton added that "when we've got something good in Canada, for goodness' sake let's respect it, rather than just tear it apart so that it becomes just as bad as other nations' institutions."

Not surprisingly, the historians gave strong support to the PAC's request for enlarged premises in a building of its own. But they were not uncritical champions of the federal institution. Both the CHA and the York University group found a deterioration of standards of service in recent years. The latter maintained that

the PAC staff is in some danger of being swamped by tasks of records management, work that might properly be done by

others... In recent years, the PAC's standards have begun to slip as the old aim of doing the most possible to help the researcher seems to have become secondary to the need to have rules observed and systems obeyed.

The Canadian Historical Association recommended "some form of users' committee" to improve relations between the Public Archives and its clientele. This request was bolstered by a further point made at our hearings by Professor Susan Houston of York University: the constant changing of focus in historians' interests, which complicates the task of selecting records to be preserved for future use. The PAC itself, in its brief, acknowledged this problem, and a Manitoba archivist, Peter Bower, made the same point to the Committee:

Archivists are generally too hard pressed to remain in the vanguard of historiography, and we need the assistance of historians to help us appreciate broad directions of research. While it is patently impossible to predict future directions of research in detail, archivists must attempt the impossible if only because we are the ones who are making the decisions on what material will enter our stacks.

Finally, all archivists were in agreement on the seriousness of one issue, which is of equal importance to the librarians: the problem of conservation. This problem was expressed most dramatically by Peter Bower:

I have an archival "doomsday scenario" which persistently gnaws at me despite my efforts to put it aside as being impossible in this enlightened age... that in this time of technological marvels, of exploding information and needs for information, and of incredible information micro-storage capacities, we will pass into the next century relatively less well documented than are the seventeenth, eighteenth and much of the nineteenth... The quality of twentieth-century paper and the ephemerality of information recorded on file or tape is threatening our archives so seriously that it is estimated that proportionally more damage was suffered by archival holdings between the years 1970 and 1975 than occurred in the entire eighteenth century.

The Public Archives of Canada lent added credence to this doomsday scenario: "It is clear that unless considerable additional resources, human and financial, are directed to the conservation of archives in the immediate future, large quantities of these precious assets will simply disintegrate." The Association of Manitoba Archivists asked for government funding of paper conservation laboratories throughout Canada, and for capital grants for the installation of environmentally controlled storage areas.

Librarians spoke to the Committee in the same vein. "The chemical composition of the paper of the last hundred years," reported the National Library, "is such that books published in those last hundred years will be completely unusable in less than 60 years time." To this the Canadian Association of Research Libraries added that "it is a reasonable generalization to state that, in any comparison between a book published in 1640 and one published in 1940, the older book will be in far better condition, and will survive longer."

Nor did the archivists or librarians place any confidence in the Canadian Conservation Institute — an element of the National Museums — for the alleviation of this problem. The Institute, said the Association of Canadian Archivists, "has not concentrated on archival conservation problems and archival materials have not been able to compete for attention with artifacts and works of art." The research librarians added a final note of discouragement concerning recent reductions in service by the Institute: "It is a sad commentary that the Institute was sacrificed because its absence might not be noticed by the majority of the electorate."

One ray of hope came from the Canadian Institute of Historical Microreproduction, a non-profit agency created in 1978 with funding from the Canada Council, to preserve on microfiche all pre-1900 printed Canadiana and make them accessible throughout the country. As a result of this program, the Institute reported, "we will be able to preserve a significant portion of our national literature, a claim many other countries might not be able to make." To which the Institute added two recommendations:

First, that the federal government consider the developing National Preservation Program as a priority component of its cultural policies; and secondly, that consideration be given, at the appropriate time, for the continuation of the work of this Institute to include twentieth century publications in order that these later documents might have a better chance of survival.

3

Heritage

3

Heritage

The heritage field includes the collectible past and those custodial institutions devoted to collecting, conserving and interpreting the objects and ideas of the past.¹ Canada has at least 1,000 museums of all types and sizes. The National Museums of Canada (NMC) illustrated the scope of the field in its brief to the Committee :

In addition to the all-encompassing general museums, and the more familiar art museums, history museums, science museums, natural history museums, children's museums, and special collection museums (e.g. philatelic, numismatic), there are as well living history museums, some historic sites, botanical gardens, arboreta, herbaria, zoological gardens, aquaria, planetaria, nature centres, visitor interpretation centres, science centres and art centres. By nature of their governing authority, there are university, college and school museums, national museums, industrial and private museums. Finally, there are commercial "museums" operated as entertainments, such as wax museums and amusement parks built around heritage themes.

The federal government is deeply involved in this field, with at least 52 federal organizations having some role in heritage activities. While the principal responsibility is divided among Parks Canada, the Department of Communications and related agencies, especially the National Museums of Canada, extensive activities are carried out within other departments and organizations. At least 12 federal bodies maintain major collections for exhibition: apart from the NMC, these include the Canada Council, the Department of External Affairs, the Bank of Canada, the National Film Board and the Post Office. Scientific research collections are found in the departments of Agriculture, Environment, and Energy, Mines and Resources. At least 14 bodies are involved in direct funding or program assistance, including the NMC, the Canada Council, the Department of Communications, the Department of Indian Affairs and Northern Development, the

¹ This chapter reports also on submissions covering some aspects of the exhibition and interpretation of contemporary objects.

National Capital Commission and the Department of Regional Economic Expansion. A number of federal organizations also manage, or devote resources to, historic buildings.

Several of these agencies submitted presentations to the Committee, along with the central professional associations and numerous individuals. Certain disciplines were particularly well represented, such as archaeology, crafts, visual arts and photography. Individuals making representations to the Committee included museum professionals, volunteers, artists, art dealers, art journal editors, architects, designers and university professors.

The Meaning of Heritage

In examining current federal heritage policies and in making recommendations for the future, many of those submitting briefs started by defining or redefining heritage. Of concern was an understanding of the breadth and character of heritage; of importance was the position of heritage relative to other cultural fields. Many intervenors expressed concern that the federal government does not seem to recognize heritage as a distinct and important aspect of culture. They maintained that too often current production is given undue attention, while heritage is neglected. The Canadian Museums Association (CMA) insisted that "custodial institutions must be recognized as distinct from the performing or productive aspects of Canadian culture. Separate criteria and programs are required." The Canadian Centre for Architecture agreed, and urged the government "to recognize architecture and the environmental arts as a form of cultural expression deserving the same support given any of the performing or visual arts." In St John's, museum curator Victoria Dickenson, speaking as an individual, noted that "too often museums are neglected by governments, particularly by governments pronouncing on culture. It is much more visible and perhaps more politically astute to raise a hue and cry about the plight of the producers — the artists, authors and filmmakers."

Many intervenors emphasized that heritage is not simply movable cultural property, historic artifacts and scientific specimens; it also encompasses immovable property, such as historic and natural sites. Heritage, as the CMA noted, "is broadly defined to include all aspects of natural and man-made culture, both ancient and contemporary." The interpretation of heritage, the Committee was often told, should not be restrictive. "We believe," wrote the Royal Ontario Museum, "that the definition must be sufficiently broad that it goes beyond 'material from the two founding nations,' and that it should also include our natural (scientific) heritage. Most particularly, the definition must recognize the multiplicity of the ethnic origins of Canadians." The Ukrainian Cultural and Educational Centre strongly endorsed this position.

Certain intervenors felt their disciplines had been overlooked by the Committee. "Architectural heritage...has been virtually neglected," noted

the City of Calgary. "We take our built environment for granted," wrote Heritage Montreal and the Ordre des architectes du Québec, "and considering their importance to our culture, we pay little attention to the design and preservation of our buildings and our cities."* The same sentiment was expressed by those working in archaeology, crafts, heraldry, applied arts, photography and botany. The Canadian Crafts Council decried "the dubious view that somehow crafts are not part of the arts. They are thought to be 'commercial' — as if the test of genuine artists could be that they cannot sell their work." The Canadian Railroad Historical Association and the Canadian Railway Museum urged "support to the institutions and groups representing the 'useful arts'." Briefs discussing the natural environment noted that the Massey-Lévesque recommendations on the creation of national botanical and zoological gardens and a national aquarium had not been put into effect, although such institutions are still very much needed, they felt.

Many intervenors stressed the importance of the Canadian heritage in everyday life, and the priority it should therefore be accorded. As Andrée Paradis, editor of *Vie des arts*, wrote to us, "the conservation of our heritage is essential."* Victoria Dickenson argued that a professional museum was as important to a community as a public library. Looking to the quality of past achievements, Peter Bennett of Victoria remarked that "Canada already has a very high reputation in the international field for the quality and comprehensiveness of its [heritage] conservation programs." The CMA corroborated this view in telling us that "Canada is in the vanguard of the international museum community."

Some Heritage Issues

The principles of 'democratization' and 'decentralization' were generally commended, with particular emphasis being put on the importance of regional differences and local self-determination. The Canadian Cultural Property Export Review Board underlined the usefulness of acknowledging regional differences when evaluating the significance of cultural objects. For its part, the Inuit Cultural Institute stated that "it is counterproductive to attempt imposing 'southern' notions of cultural development on the North. Instead, the Inuit must be given the scope to determine the future of their own culture." It was the view of Robert R. Jones, director of the Prince of Wales Northern Heritage Centre in Yellowknife, "that the Northwest Territories must be recognized as a unique region with its own problems and requirements and be given the basic resources to address its own cultural problems." According to the Art Gallery of Greater Victoria,

it is very difficult for one region to dictate the needs of another...
Program content will, necessarily, vary and change in response to
the regional community, and the federal role should be sensitive to

these needs and encourage, not dictate, policies. Our national cultural policy must leave the regional institutions in a position to be able to address their own local needs in their programs.

The Canadian Parks/Recreation Association, for its part, recommended that "federal grants be awarded on a regional basis, based on policy and appropriate criteria developed with considerable regional involvement."

Some briefs saw national strength deriving from regional strength. The director of the Restigouche Gallery felt that the government

should encourage the cultural development of the regions rather than that of central Canada. The creation and encouragement of regional cultural institutions will promote a strong and more varied Canadian mosaic, exchanges between regions of the country and travel by Canadians from one region to another.*

And the Atlantic Provinces Art Gallery Association observed that

regional galleries have had a stronger *regional* stance since the implementation of the democratization and decentralization policies of the National Museums of Canada. But more important we have had a stronger *national* thrust, through a series of NMC funded exhibitions which have circulated nationally. It is of vital importance that this continue.

Some, however, cautioned against too much decentralization. Speaking as a private citizen, Terry Fenton commented that "in many countries today decentralization has led to a rebirth of provincialism and even parochialism in art. On one hand we see highbrow art of the past turned into a means of financial speculation, on the other hand we see derivative and feeble provincial art being supported because of its narrowness."

Some heritage intervenors made the point that since 1976 there has been no growth in the real value of funds allocated to the National Museums of Canada and the Canada Council. Over the past few years, moreover, Parks Canada has seen no growth in permanent staff allocation and in 1978-79 it suffered a net staff reduction. As the National Museums of Canada pointed out, "should general costs throughout the 1980s rise at the rate of 10 per cent per year, museum budgets in 1990 will be 2.6 times today's figures, assuming no increase in facilities or programs." The Yukon Historical and Museums Association wrote that "the major problem is inadequate and discontinuous funding... Lack of funding makes it difficult or impossible to conduct archaeological and historical investigations, to conserve what has been found and to retain collections in the Yukon." The Canadian Archaeological Association stressed "that in no way does the federal presence in the field of archaeology begin to address either the scale of the problem or the

significance of the resource to Canadian cultural identity... To meet the needs of both basic research and resource management programs it will be necessary to provide an increased level of resource allocations." Fiscal restraint has affected most cultural institutions, including Parks Canada. "The degree of protection afforded to parks and the quality of facilities and services within them are declining," Parks Canada warned. "It would be unrealistic to expect Parks Canada and other cultural agencies to survive in their present state any further budget cuts. Budget reductions would force Parks Canada to start closing down some of its facilities."

Some of the larger heritage institutions, particularly museums, acknowledged in their briefs the funding they have received through various federal agencies, including the National Museums of Canada and the Canada Council. As the Art Gallery of Ontario noted, "each of these agencies has done a great deal to further the democratization and the dissemination across Canada of the arts and to make Canada known abroad. But all are severely underfunded. Their budgets do not reflect the needs of the country or the economic and social value to Canada that these programs do indeed have." The Gallery thus recommended "that there be an increase in the overall support of the arts and cultural industries." In supporting this recommendation, some intervenors commented that agency bureaucracies should not increase in size as funding is increased. For the Photographers' Gallery in Saskatoon, "efficiency in a cultural sense cannot be measured by a fiscal yardstick, so less money spent on bureaucracy simply means more for the production of art."

General agreement emerged on the desirability of multiple sources of funding. Some intervenors, however, suggested that programs and funding would be better managed and more responsive under local or provincial auspices. The Devonian Group noted that "the direct involvement of the federal government in the cultural field, together with contributions, can reduce support from the provinces and private sector and reduces the obligation of the organization to make reasonable efforts to raise funds from the individuals who are interested in the particular field of culture provided by the organization." The Saint Mary's University Art Gallery remarked that "smallness is a definite liability when it comes to funding" public art galleries, and urged that "a policy of equalization be implemented rather than the present practice of 'the richer you are, the more funding you get'." The Devonian Group saw equalization through decentralization providing the additional benefit of reducing bureaucracy:

The existing provincial equalization formulae and resulting transfer payments seem to be a better way to equate fairness across Canada for opportunities in the arts. Unfortunately, the present dual roles of our provinces and the federal government tend to costly duplication in grant application time and the funds contributed, the results of which frequently seem to be in conflict.

The Committee also heard suggestions from some institutions for long-term funding. The most frequent proposal was for three-year budgeting and funding commitments, with payment made annually after review by the funding body.

Many heritage institutions expressed pessimism about the likelihood of large increases in federal funding, and saw value in alternative sources. The Art Gallery of Ontario advocated that "the federal government energetically seek ways of stimulating and securing private funding for the arts on a long-term basis, eliminating the element of chance and the attitude of charity which, generally speaking, characterize such funding today." Tax concessions as a mean of encouraging private support were frequently mentioned, with considerable interest being expressed in 100 per cent deductibility from taxable income of donations to heritage institutions with charitable status.

The Committee was frequently told of the need for more consultation among federal, provincial and municipal authorities, and for a clearer division of responsibility among the various funding agencies. The NMC remarked that "consultation mechanisms between and among all parties need to be improved... Stronger support and a greater division of responsibility between all levels of government and the private sector is needed if this section of the cultural/heritage community is to do more than merely survive." The director of the Norman Mackenzie Art Gallery in Regina maintained that

continued lack of federal-provincial consultation in establishing various guidelines, funding programs and grant criteria, and their mutual lack of consultation with the custodial institutions, often leaves those institutions falling between the boards, unable to meet the expectations of one agency because of the stance of another.

Two disciplines — archaeology and historic architecture — expressed the need for greater federal activity in certain areas which are in the provincial jurisdiction. The Heritage Calgary brief, co-sponsored by organizations from across the country, stated that "while we recognize that the federal government is limited in its ability to interfere in matters pertaining to property and civil rights... no claim to the necessity for federal non-interference in provincial matters can explain the federal government's persistent failure to set its own house in order." Archaeologists were equally critical of what they saw as federal inactivity in their own field. The Canadian Archaeological Association commented that "great strides have been made in... aspect[s] of archaeological resource management in recent years, particularly in several of the provinces. Unfortunately, this is a field where concomitant federal policies and programs have yet to be effectively developed."

Some heritage intervenors saw an important cultural role for educational institutions. Writing from Calgary, Jon Whyte urged "incentives for both the universities and the lower educational institutions to provide courses in

Canadian cultural studies." The educational system was seen as the way of providing broad intellectual access to the arts by Ian G. Lumsden, curator of the Beaverbrook Art Gallery in Fredericton. "Is it really possible," he asked, "to make a form of artistic expression created for a highly literate audience accessible to those exhibiting only marginal literacy without distorting its presentation? Is it really possible to truly democratize the presentation of the fine arts without first reforming the entire educational system? I hazard that the problem is not physical accessibility, rather intellectual accessibility." The National Gallery Association felt that "Canadians must be called 'visually illiterate' since the Canadian educational system disregards 'visual education' almost completely... Ignorance breeds fear and dislike. The appreciation and enjoyment of the visual arts should be made popular and not the exclusive domain of an elite." Other briefs suggested that the federal government make greater use of the mass media to promote education. The Saskatchewan Archaeological Society recommended "increased attention to interpreting and presenting archaeological subjects by public broadcasting corporations."

The question of Canadian content arose in both the contemporary and historical aspects of heritage. The Shoestring Gallery in Saskatoon told the Committee that "although we do not support a system that excludes all non-Canadians, we strongly support the idea of developing our own artists, administration, procedures, etc. This should be our first priority." A number of artists suggested that insufficient attention was being paid to Canadian creation, especially in contemporary art. In Winnipeg, Linda Freed Shiels urged that "the Canada Council's guidelines on Canadian content for theatres and their staff... be extended to all disciplines and institutions funded by Council." Canadian Artists' Representation Manitoba recommended that "to qualify for federal funding, public galleries show 30 per cent contemporary Canadian art."

Free access to non-Canadian cultural material was, however, considered vital by other intervenors. "We must understand other ways of life in order to understand our own," wrote the Royal Ontario Museum. "Canadians," it contended, "with [their] multicultural origins, have a particular need to renew and review the country's cultural heritage. Thus, Canadians must continue to have access to the cultural works of other countries." The Canadian Cultural Property Export Review Board agreed and also acknowledged "the significance to Canada of non-Canadian cultural objects." The Canadian Society for Archaeology Abroad noted that it "clearly supports a balance between Canadian and international cultural contexts," while the Council for Canadian Archaeology felt that "the National Museum of Man should project an international image of research excellence [but that] Canadian content regulations should be tightened to ensure an increase in quality of products."

The Committee was frequently reminded that Canadian culture has been formed and nurtured to a large degree by volunteers and volunteer organi-

zations. Current financial constraints suggest that such activity will be even more necessary in the future, we were told. According to the Art Gallery of Ontario, however, "the financial problems of professional societies and of individuals offering their services on a voluntary basis have become very severe. Too few can afford to participate now." Many briefs echoed the recommendation of Charlottetown's Confederation Centre of the Arts that "direct financial assistance be provided to existing cultural organizations designated as national in scope, to provide translation and to cover the costs of producing bilingual information material." Many intervenors requested that the scope of federal assistance be expanded to include core funding, as well as funding for travel and communications.

Federal Heritage Agencies

Many heritage institutions have extensive dealings with the National Museums of Canada, and in their briefs recognized the very considerable contribution the corporation has made to Canadian heritage. Nevertheless, some intervenors saw certain problems within the agency. Speaking on behalf of the Canadian Museums Association, Donald Crowdis explained that

the National Museums of Canada Act didn't benefit from input of the CMA. [The Act was drawn up] on the basis of the United Kingdom Coal Board, involving common services provided to the museums. But they allowed the Secretary General to become too powerful, so the act and relationships within the act should be re-examined. Maybe another mechanism, like occasional conferences of the four chairmen, would be better than the corporation. I don't think the four museums have enough in common to warrant the relationship.

As Donald Crowdis suggested, the NMC's responsibility for four national museums has occasioned concern. On the one hand, the NMC is anxious to rationalize and perhaps consolidate all federal collections. On the other hand, numerous individuals and associations questioned the usefulness of uniting the four national museums into one administrative unit. Of particular interest to many intervenors was the position of the National Gallery within the corporation. The National Gallery Association commented that

the perhaps unforeseen consequence of this new creation [the National Museums of Canada] has been the construction of a kind of bed of Procrustes into which the four institutions were forced. Although all four are known as "museums," they are disparate in nature, each collection arising from different causes and each having arrived at a different stage of growth.

Accordingly, the Association argued that in order "to fulfil its mandate to the nation, the National Gallery of Canada must be restored to its operational autonomy and its strong identity."

The National Museums of Canada, originally established to increase efficiency and reduce costs, was thought by some to have achieved almost the opposite effect. To Leslie Reid, acting chairman of the Department of Visual Arts of the University of Ottawa, "the erosion of the responsibilities of the National Gallery of Canada can only be taken as a lack of faith in the ability of the arts agencies to manage themselves, and as one of the spearheads of the slow death of artistic activity through creeping bureaucratization." One of the contributors to the National Gallery Staff brief put the case this way:

It is imperative that the high standards achieved in collecting, in research and in program, through the employment and dedication of a professionally trained staff, should not be curtailed or weakened through centralization in the belief that this leads to economy, through blind pursuit of nationalistic policy which limits the scope and effect of the collection, through the imposition of managerial personnel whose decision-making is not in keeping with the interests of the institution, through budget cuts which jeopardize publications or limit the possibility of an effective program, and through the increased work load on professional staff in instituting government policy at the expense of the care of the collection.

Considerable concern was expressed about the seeming lack of coordination among the various federal bodies responsible for heritage. The National Museums of Canada noted that "the haphazard spread of federally owned collections, museums and programs has resulted in overlapping efforts and competition for artifacts and professional staff... The whole area of federal museological/heritage activity [should be] studied in order to rationalize its operations and consider what, if any, of those operations might be consolidated." On the other hand, many intervenors rejected the suggestion that art gallery funding, currently offered by both the Canada Council and the NMC, should be consolidated.

Coordination of federal bodies seemed particularly pressing in the fields of built and archaeological heritage. The Heritage Canada Foundation urged that "federal departments and agencies with responsibilities for the maintenance and conservation of our built heritage should have their activities and policies in this area thoroughly coordinated. Parks Canada, Public Works and Transport Canada control and are responsible for billions of dollars' worth of heritage buildings." The Canadian Archaeological Association was anxious that "the National Museum of Man, National Historic Sites, and the Social Sciences and Humanities Research Council... be allowed to broaden their spheres of activity and establish effective coordination mechanisms with each other and the archaeological community generally."

International affairs was another aspect of federal activity that received considerable comment. The general consensus was that more could be done to promote Canadian culture abroad. Many briefs dealing with the contemporary visual arts agreed with the view of the Société des artistes en arts visuels du Québec that "as far as museums are concerned, the number of exhibitions received by far surpasses the number we send abroad. We feel that in future, policies governing international promotion should be given priority in order to encourage fruitful exchanges."* The Committee was told that the Department of External Affairs lacked sufficient funds and staff to do an adequate job in the international arena.

While many briefs consequently recommended increased funding for the Department, the Association of National Non-Profit Artists' Centres felt that cultural exchanges should "be removed from the mandate of the Department of External Affairs and be made the responsibility of the Canada Council working in concert with External Affairs." In order to make more funds available for international ventures, the Devonian Group suggested an idea whereby "Canadian business export groups could partially sponsor our international arts." Other recommendations addressed the scope and administration of Canadian international exchanges. The Royal Ontario Museum was anxious that Canadian "collections of relevance to our multi-ethnic composition," and not just indigenous collections, be a part of the external cultural program. The Art Gallery of Ontario urged the Department of External Affairs "to bring the appropriate Canadian artists and Canadian arts institutions together with their counterparts abroad and leave to them the programming and the administration involved."

In the heritage submissions there was strong support for the arm's length principle for cultural agencies. The Glenbow-Alberta Institute noted that "the Canada Council thrives with that kind of relationship while the National Museums of Canada suffers from the lack of it." The National Museums of Canada, in turn, argued "for the ultimate desirability of a new recognition of the arm's length principle." The Art Gallery of Ontario opposed the erosion of the arm's length tradition in the name of political or financial accountability, as did the Norman Mackenzie Art Gallery, which wrote that:

with custodial institutions there seems a difficulty in arriving at a workable mechanism to provide assistance to deserving institutions without imposing, asking only accountability and visible service. An analogy can be drawn to the theory of "academic freedom" where confidence is placed in professionals to engage all points of view in any topical arena, without policing philosophies or content. Creators and custodians must be allowed the same freedom.

Two museums specifically recommended that government agencies fund broadly defined programs rather than specific projects. "Funds available for individual projects within the programs, where federal agencies pick and

choose, can be seen as interference in the affairs of non-federal institutions by federal agencies," said the Glenbow-Alberta Institute. The Canadian Society for Archaeology Abroad suggested that government agencies having different purposes need different arm's length criteria:

There are some agencies dealing in pure research support, such as the Social Sciences and Humanities Research Council, which should maintain as much distance as possible from government influence. Unfortunately the trend has been in the other direction... On the other hand, agencies such as the Canadian International Development Agency, which has recently recognized development archaeology as a legitimate area of support, must maintain a closer link with government policy. Grantees who have a "contractual relationship" to provide specific services for archaeological training or rescue projects, must necessarily adhere more closely to policy guidelines.

Some briefs shared the Beaverbrook Art Gallery's fear that "dollars for cultural endeavours to be distributed by the Secretary of State and the Department of Communications will be [allocated] on an increasingly political basis." And some suggested that the National Museums of Canada was already giving grants on the basis of political rather than museological goals. At the St John's hearings, one intervenor said that "the National Museums of Canada is funding programs in response to government ideas — multiculturalism, the Discovery Train. This is a great show but has nothing to do with museums."

The composition of boards of cultural agencies occasioned some comments. In discussing their own appointment criteria, the Cultural Property Export Review Board remarked that "the intention is to ensure that the members have the expertise necessary for the effective operation of the Board. Board members must also be respected professionals whose combined expertise covers all the types of cultural property which they might be called upon to consider." Praising the Cultural Property Export Review Board, many intervenors identified the professionalism of the Board as the main reason for its success, and suggested that the principle should be extended to other federal cultural bodies. "In the selection process for boards of trustees," the Association of Cultural Executives stated, "[we] strongly recommend that governments should consult the cultural community as well as other sectors of the community."

Custodial Institutions

New Institutions

Throughout the public hearings the Committee heard a variety of suggestions for new custodial institutions, such as for the collection and display of

work by Canadian photographers. Others recommended a gallery of modern art, a craft gallery and a history museum. In discussing the state of the applied arts, i.e. "the decorative arts, industrial design, graphic design, fine crafts, certain aspects of architecture and the environmental arts, and aspects of photography, film and video art," the Art Gallery of Ontario noted that "no art museum in Canada systematically and comprehensively collects, displays or promotes the applied arts of the 20th century — not even the applied arts produced in Canada." And the Massey Foundation asserted its belief that "Canada... should possess either a separate institution committed to the decorative and applied arts or at least an extension of an existing institution to fulfil this function."

Some intervenors expressed the wish for better regional facilities. For instance, Canadian Artists' Representation (CAR) Ontario supported the call for a regional public gallery in the Ottawa-Carleton area and Visual Arts Nova Scotia wanted a provincial gallery. In the Territories we heard numerous pleas for custodial institutions. The Inuit Cultural Institute pressed for "the creation of an Inuit museum network to house and analyze Inuit art and artifacts." This museum system, they said, should have "the controlling role in regulating what happens to our archaeological sites." We also heard a suggestion for a Yukon heritage resource centre. The Yukon Historical and Museums Association explained that

there is no central territorial facility which can support local archaeological and historical research and local museums. That is, there is no centre with adequate environmental controls, work, storage and display space, and operating budget which would allow Yukoners to take the lead in initiating and supervising research and to retain the products of the research. As a consequence, all artifacts excavated or otherwise recovered must leave the Yukon. There is no provision for their eventual return to the Territory.

Other types of heritage institutions were also recommended. For instance, the Heraldry Society of Canada made a strong representation for "the establishment... of a Canadian heraldic authority independent of, but cooperating with, the College of Arms of London, the Court of the Lord Lyon in Edinburgh, the Chief Herald of Ireland in Dublin." The Royal Botanical Gardens argued for its recognition as a museum. "We feel compelled," wrote the director of that institution,

to emphasize to the Federal Policy Review Committee that a botanical garden such as the one we represent has similar objectives and functions in the same realm as that of our great museums, i.e. to investigate, to instruct, to serve, inspire and provide pleasure for a broad cross-section of the population and for visitors both continental and off-shore.

Some briefs, however, suggested caution in the establishment of new institutions, especially as building and maintenance funds often come from different sources, and since many museums are currently financially strapped. "A carefully thought-out balance between the establishment and continuing support of museums" was recommended by the Canadian Railroad Historical Association and Canadian Railway Museum. In terms of new historic parks, Parks Canada recommended a gradual approach:

The achievement of a balanced and relatively complete system of historic parks will be a long-term undertaking. Progress in completing the system is slowed by many issues. These include the increased reluctance of the provinces and territories to consider transfer of land as well as the often lengthy period required for negotiation between federal and provincial governments, and of course also a lack of money.

Problems in Existing Museums

A number of groups and individuals recommended changes to existing custodial institutions. The National Museums of Canada asked whether, in the light of severe financial restraint, Canada can afford major, properly housed and professionally run national museums in Ottawa, in addition to federally supported heritage institutions in other centres. The corporation concluded that the development of strong national museums and museum programs in Canada is in the best interests of the Canadian people. It would not be supportive of those interests to withdraw federal support services entirely or immediately or to disperse the national collections. Most intervenors who addressed this problem agreed. However, some proposed varying amounts of decentralization. In Winnipeg, Bill Lobchuk suggested that the National Gallery collection be dispersed and redistributed to major public galleries across the country. In a slightly broader and different context, John Vollmer, a museum professional writing as an individual, proposed "the physical transfer of some of the national collections from Ottawa to existing museums and galleries throughout the country... This transfer would aim at creating 15 to 20 specialized national museums across the country."

Comments on the role of the National Gallery of Canada were made repeatedly. "I do think," explained painter Ted Harrison, at the Whitehorse hearings, "that the greatest lesson one can have is to go into the National Gallery in Ottawa, have a look around, and then go into the gallery in Toronto... One would think that the gallery in Toronto was the National Gallery, and the National Gallery was some little cubby-hole where they put the spares." The Art Gallery of Ontario recommended "that a long-term study of the role of the National Gallery be undertaken looking ahead to the 21st Century, with particular regard to its relationship to other Canadian museums."

Another point of discussion was the scope of art collected and exhibited. The exclusion of architecture, crafts and Indian and Inuit art was criticized. "The National Gallery of Canada," according to the Society for the Study of Architecture in Canada, "should show a greater commitment to the study of architecture by collecting material relating to Canada's architectural heritage, past and present." At the Toronto hearings Vincent Tovell said:

I would not be content to have the old National Gallery in a better box. It seems to me that there needs to be some rethinking of its role [to include the fine crafts and] all of those things which are the formative visual experiences. Is it an appropriate question to ask the Committee whether they have considered in fact balancing the national centre for the performing arts in Ottawa with a national centre for the visual arts?

The Council for Canadian Archaeology felt that the National Museum of Man should be maintained and strengthened. "Great strides," it said, "have been made in the discipline, but unlike many fields its resource is non-renewable and easily destroyed by urban, rural and economic development as well as natural forces such as erosion. Thus time is running out for the archaeological sites that represent the basic data upon which this country's prehistory can be reconstructed. In short, there is a very real element of urgency attached to the Museum of Man's activities in archaeology."

Another group of institutions eliciting comment were the National Exhibition Centres. Of the centres that presented briefs, all expressed support for the concepts of democratization and decentralization which produced such centres, with some reservations about the way the concepts have been realized. Bernard Bloom, director of the Castlegar National Exhibition Centre, concluded that "the NEC system has become 'an orphan' and 'an embarrassment'." Two problems were seen as paramount: lack of funding and lack of travelling exhibitions. As the NMC noted, "most [NEC's] now require core-funding from the NMC just to pay the salary of at least one full-time staff member who can keep the doors open to the public." The problem of mounting travelling shows is also common. The Restigouche Gallery found that

very few interesting exhibitions originate with [the Associated Museums], which are better funded, have large art collections and more historic artifacts, and are even better staffed. Another problem deserves mention: the better exhibitions have not been available to the NECs since we have been required to pay rental fees, insurance fees and transportation costs which are beyond our means.*

One regional museum that refused to become a National Exhibition Centre, the Queen Charlotte Islands Museum, saw the lack of strong local roots as

the cause of most of the program's problems. "Some Exhibition Centres," it said, "remain without character because they did not spring naturally out of the communities across the country, and they were not often built around local collections of significance. Some are branch plants — not to be ignored for their accomplishments and not to be unfairly criticized."

Artist-run exhibition spaces reported that they also are experiencing difficulties. Here too the problem was defined as monetary. The Association of National Non-Profit Artists' Centres (ANNPAC) described the situation in this way:

Most of ANNPAC's members have some form of federal funding, the bulk of which comes from the Visual Arts section of the Canada Council. A few have been lucky enough to catch the attention of their provincial cultural agencies. The National Museums of Canada has no stated policy in regard to contemporary art, other than for travelling exhibitions. Consequently little attention is paid there to artist-run activity. ANNPAC has consistently lobbied for a redress of the imbalance of federal funding of artist-run spaces and public galleries. These public galleries also enjoy the generous support of the corporate sector which has heretofore been denied artist-run spaces with few exceptions.

The Photographers' Gallery in Saskatoon explained that "parallel galleries are in desperate need of increased funding. Their personnel and operating budgets are dismally low. They need increased program and project funding to help support the artists who provide the vast spectrum of contemporary art." La Chambre blanche argued that "Canada Council grants should cover more than the daily survival needs of a gallery."*

Facilities

The situation of local galleries and museums, described 30 years ago by the Massey-Lévesque Commission as one of inadequate permanent premises, has now changed considerably. Since that time, the improvement in facilities across the country is, we were told, due in large measure to the efforts and funding of the National Museums of Canada. "Without question," the Manitoba Museum of Man and Nature noted, "NMC has, for a decade through its Programs Branch, provided valuable and concrete support to the significant growth and development of the Canadian museum community." Nonetheless, there are still serious problems with inadequate or non-existent museum facilities in diverse parts of the country. The situation of the National Gallery in Ottawa, as described in the Massey-Lévesque Commission's report in 1951, is one that has not changed. In commenting on this disturbing fact, one brief quoted the report itself: "That as soon as possible the National Gallery be housed in a new building containing adequate facilities for display, storage, circulation of exhibitions, repair and restoration

of paintings." Other national museums are also suffering from inadequate housing. The National Museums of Canada felt that "accommodation represents the most important single issue facing the corporation" and recommended that "the federal government take action immediately to ensure the proper accommodation first for the National Gallery and the National Aeronautical Collection and then for the National Museums of Man and Science." This position was supported right across the country by artists, dealers and museum professionals. The National Gallery staff explained:

Although a museum's collections naturally constitute its essential feature, nevertheless, the facilities, environment and atmosphere in which these works of art are preserved are of the greatest importance. The fact that after 100 years of operation the National Gallery of Canada has been unable to find a suitable building leads one to question the importance of culture in Canada, since there can be no doubt that a national art museum is an essential element of that culture. Consequently, the National Gallery of Canada should be located in the very heart of the Capital, not far from Parliament Hill and the National Arts Centre.*

Staffing

Heritage intervenors often commented on the serious lack of expert staff. For instance, the Heritage Canada Foundation noted that "one of the greatest stumbling blocks impeding architectural preservation is the lack of expertise in the field." And R. J. W. Swales, associate dean of the College of Fine Arts of the University of Regina, wrote that "until very recently no significant steps had been taken in Canada to train art administrators... It is absolutely certain that there are too few of them." The National Museums of Canada noted the "pressing need for more and better qualified staff."

The importance of training was recognized in the 1972 National Museum Policy, and funds were made available to universities, colleges and associations for staff, internships and equipment. As has been noted above, the heritage community strongly urged the federal government to continue to increase its involvement in this aspect of education. We were told that two types of training must continue: professional entry programs and professional development programs. According to students of the Museum Studies Program at the University of Toronto,

another challenge confronting museums which has a direct bearing on the issue of professional entry programs is the growing need for original museological research and publication. Unfortunately, the museum community in this country relies on foreign (particularly British and American) literature and expertise. There is a need for academically-trained museologists familiar with the Canadian

situation who are able to contribute a body of literature specifically oriented to our own cultural needs.

Of great concern within the museum community was the use and support of volunteers. One brief reported that "in a survey done by the British Columbia Museums Association in 1977, only 8.69 per cent of the staff [of British Columbia Museums] were permanent, 11.08 per cent part time, 11.66 per cent temporary, and 68.57 per cent volunteer." And volunteers will probably be required in even greater numbers if funding becomes more restrained; the Ontario Science Centre, for example, is reported as initiating a volunteer program. One fairly generally accepted recommendation was to make funding available to volunteers for training and professional development. The chairman of the board of the Restigouche Gallery noted that

many of these volunteers who have made things happen in their community are often not themselves financially able to avail themselves of trips to seminars, workshops, etc. to assist them in enlarging their skills to the benefit of the community. It is our contention that funding should be made available to give recognition and to sponsor and to assist volunteers in honing their skills.

The Canadian Museums Association proposed "tax deductions for contributions-in-kind, for services rendered that are 100 per cent deductible from incomes of all sizes," an idea supported by the Saskatchewan Archaeological Society, among others. It was also pointed out, however, that unionized, paid staff would not necessarily agree to this measure, and that, from the point of view of volunteers, tax deductions would be of benefit only if the volunteers had taxable income.

Collecting

Federal involvement in the acquisition of non-renewable heritage material is reflected in the activities of the Canadian Cultural Property Export Review Board and in the collecting activities of national institutions. Intervenors praised the work of this Board, and lauded the concept and implementation of a system of grants and loans to enable purchase of cultural property. It was repeatedly urged that support and encouragement for collecting must continue and preferably increase. The Canadian Society for Archaeology Abroad expressed a somewhat different point of view:

Archaeologists have long moved beyond this question, for collecting objects is no longer the ultimate goal of archaeology, but rather the acquisition of knowledge about past cultures. Although the acquisition of new collections (of "old" objects) is thus becoming self-limiting, we should maintain the present level of support for existing collections which increase in value and fragility through time.

Various tax modifications were proposed to further the effectiveness of the Cultural Property Export and Import Act. The Art Gallery of Greater Victoria requested that tax benefits to a donor be extended "beyond the current two-year period." Also, this intervenor mentioned, "it would be of considerable help if artists were able to receive tax benefits equal to the amount of the gift, rather than merely that of the material used in creating the work." Both of these suggestions had wide support.

Another area in which tax measures were thought most helpful is architectural conservation. The composite brief from numerous heritage and historic associations presented by the City of Calgary supported "the efforts of Heritage Winnipeg, the City Councils of Halifax, Ottawa, Toronto and Winnipeg, the provincial government of Manitoba and the Confederation of Canadian Municipalities to have the Income Tax Act amended in order to promote preservation of registered heritage buildings." The Dogwood Heritage Society of British Columbia recommended federal legislation "to protect archaeological and historic sites...on federal crown land," a suggestion supported by many architectural and archaeological intervenors. Parks Canada addressed this problem directly:

It is increasingly clear that if Canada's *in situ* historical and archaeological resources are to be protected effectively, legislation will need to be enacted whereby everyone, from construction companies and exploration firms to individual Canadians, will be compelled to have a historical and/or archaeological impact study done, instead of unwittingly destroying our cultural heritage with bulldozers and demolition crews. The legislation might be based on the Environment Assessment and Review Process which allows the Department of the Environment to prevent the destruction of Canada's natural heritage.

Federal designation of a resource as being of national significance, we were told, does not ensure that resource's survival unless it is federally acquired. Parks Canada explained that

designation of a National Historic Site, in contrast to designation under most, if not all, of the provincial heritage programs, places no restriction, other than moral ones, on the disposition of property in private hands or property held by other levels of government. The result is that the national designation, which should be the highest accolade for a cultural resource, is often of less practical significance than recognition on a more local scale. In fact, national recognition without protective teeth, may often constitute a positive danger to cultural resources, particularly those in remote or not easily accessible locations (such as the high Arctic or under water), since it can bring

those resources to the attention of potential looters or vandals yet offers no means to prevent or punish looting or vandalism.

Some briefs mentioned that the acquisition of heritage material is simply the first step; conservation and collections management are also crucial. The Glenbow-Alberta Institute commented that

there should be a federal concern with accompanying financial support for the conservation of this heritage material, for the proper management of the collection and for the necessary research to enable the collection to be effectively interpreted... Conservation is a particular concern at this time... It is not unreasonable to say that Canadian custodial institutions lose more of our heritage each year through deterioration and lack of conservation than they gain through acquisition and the little conservation that can be carried out.

The depth of concern evident in this statement was found elsewhere in heritage submissions to the Committee. In the view of the Canadian Museums Association, "collections management functions were given a lower [federal] priority [than access] and an imbalance has developed... The management of collections, especially conservation and documentation, have become critical issues within the museum community."

Exhibition and Research

There was widespread agreement that collection, preservation and research were necessary prior steps to effective exhibition. In this process, it was suggested that research had been especially neglected. The Canadian Society for Archaeology Abroad was concerned that the "scholarship and research" category of culture had been overlooked, and recommended that

research must necessarily precede display, for displays must be designed to present the latest finds in the framework of the most current cultural or historical theories... The most successful collaboration between research and display occurs when the consultation and inspiration for the display or exhibition are based on ongoing research activity.

The NMC recommended legislative changes to the National Museums Act "to reflect the fundamental importance of the function of preservation, research and scholarship." The Manitoba Museum of Man and Nature put the emphasis on this suggestion:

We would echo, with all the force we could muster, the recommendation by NMC that collections-based research be restored to a

level of recognition by the development of support programs, commensurate with its importance as the base for all programs of exhibition, publication and interpretation that museums produce.

The emphasis on access and exhibition has affected the way granting bodies perceive the museological profession, we were told. As the Royal Ontario Museum noted,

our experience indicates that grants are made only for the visible products of our work, e.g. exhibitions, and this severely limits our capacity to generate the supporting documentation and preservation functions... The ROM suffers at present a disadvantage compared with universities, because museum staff, in order to be eligible for NSERC [National Scientific and Engineering Research Council] grants, must be associated with a university.

The need for heritage research of the most basic kind was often mentioned. Archaeologists pressed for a comprehensive orientation to archaeological research rather than existing project-directed investigations. Architectural historians recommended a national registry of publicly and privately owned heritage resources and an expansion of the Canadian Inventory of Historic Buildings. Art historians regretted the lack of summary catalogues of the collections of even the major public art galleries and museums.

To fulfil their roles as exhibitors and disseminators of knowledge, custodial institutions felt that they must have a clear understanding of copyright legislation and its applicability to their operation, but this, the Committee was told, is not currently possible. The Copyright Act, enacted in 1924, was viewed as being in need of extensive revision. The heritage community thus urged the federal government to proceed with the needed revisions with all possible speed.

Another hindrance to the mounting of important exhibitions comprising very valuable works, we heard, is the cost of insurance. Many countries have indemnity legislation enabling their governments to underwrite certain museums in their international loan activities. Adoption of such a measure would permit more international exhibitions to come to Canada and, at the same time, could save Canadian cultural institutions considerable sums of money. "It has been suggested," the Art Gallery of Ontario noted, "that a Canadian indemnification plan could save Canadian cultural institutions between \$918,000 to \$1.2 million annually in insurance premiums for international exhibitions." While some details are under discussion — for example, whether provincial governments should share the risk and whether Canadian material should qualify — there was much agreement with the position of the Alberta Museums Association, which recommended, "in the interests of eliminating the financial burden of insurance premiums and to

reward museums for their very low risk record, that the federal indemnification scheme for international exhibitions be adopted as proposed in the Donner report of 1980."

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Visual Arts

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Visual Arts

The visual arts field encompasses the traditional fine arts of painting, drawing and sculpture; less traditional forms such as photography, computer art and performance art; the applied arts, such as industrial and graphic design; crafts; and the environmental arts — architecture and urban development.

The federal government supports visual artists and art organizations through direct grants, and through purchase and rental of art works. The Canada Council, with its grant programs for both individuals and artists' associations, and its support for galleries, workshops, cultural centres and art publications, as well as its major purchasing program, the Art Bank, is the federal agency with the greatest and most direct effect upon Canadian visual arts. Federal support for crafts and the applied arts is somewhat different. The Canada Council offers grants to craftsmen only if their work is considered "fine art"; design, applied arts and architecture are not supported by the Council, except through a few grants to individuals. Craftsmen may take advantage of certain assistance programs for small and medium-sized businesses offered by the Department of Industry, Trade and Commerce and the Department of Regional Economic Expansion, but in practice very few artistic enterprises qualify, often because they are too small. With the exception of official gifts, for which the government relies heavily on Canadian products, there is no preferential purchasing policy for Canadian crafts. The National Design Council, associated with the Department of Industry, Trade and Commerce, promotes excellence in Canadian industrial design. Architects are supported through government building and renovation activities.

Despite the breadth of these programs, some intervenors felt that their disciplines had been overlooked. Sack's Gallery of Photographic Art requested a "statement...declaring an unequivocal acceptance of photography as a significant art form with its own dynamic aesthetic and an essential part of the whole of Canadian aesthetic expression." The applied arts also felt neglected. According to the Royal Canadian Academy of Arts, "the area of applied arts remains virtually without recognition and support." Sonja Bata

remarked that "unfortunately, in Canada, the vital and changing role of industrial design and its place in the cultural mosaic has not been, and is not now, generally or sufficiently understood and appreciated." Michel Lincourt, an architect, lamented that "in Canadian cultural policy, architecture and town planning are the two most neglected fields; paradoxically, they are also the two fields most intimately and consistently present in the lives of Canadians."* Architects, such as the representatives of Heritage Montreal and the Ordre des architectes du Québec, were quick to point out this anomaly. "We wish to emphasize that the manner in which we build and the way in which we live are cultural manifestations of our society as profound and fundamental as the way in which we write, sing and dance."*

Canadians concerned with the visual arts sent us over 150 briefs. Practising artists, rather than distributors and consumers of art, submitted a majority of the briefs. Many of these submissions were prepared by national associations or societies of artists and craftsmen, including artist-run organizations but a considerable number came from individual artists and craftsmen. Many of the briefs from distributors came from cooperative galleries or studios specializing in print-making. Commercial art galleries were represented by the Professional Art Dealers' Association of Canada (PADAC), although some galleries also made individual submissions.

Relatively few briefs dealt with architecture or the applied arts. Representation from the fields of art criticism and formal art education was also rather slight. Two art magazines sent us their views, but we heard relatively little from university art history departments and art schools. However, the many briefs from large public art galleries, artists' organizations and individual artists often dealt with education and communication.

We also heard from a number of national and regional associations in this field. Most of the craft associations associated with the Canadian Crafts Council strongly supported the latter's recommendations, and several sent briefs of their own. The Committee also received submissions from Canadian Artists' Representation/Le Front des artistes canadiens (CARFAC), a union-like organization with six affiliated provincial associations, which represents the largest group of visual artists. Additionally, we received the views of the two oldest Canadian artists' societies, the Ontario Society of Artists (OSA) and the Royal Canadian Academy of Arts (RCA), and of Visual Arts Nova Scotia, Visual Arts Ontario and the Société des artistes en arts visuels du Québec.

The Artist

The financial well-being of the artist was the issue most frequently raised by the visual arts community. The Toronto Photographers' Cooperative, citing a study made by the Ontario section of Canadian Artists' Representation noted that "while the artists' expenses had increased at an average

rate of 19 per cent per year during the period 1975 through 1978, their income had risen only 5.6 per cent per year for the same time period. Sixty per cent of those artists surveyed were in a deficit position." The Royal Canadian Academy emphasized that "the primary concern of the Academy is that in face of the impressive technological developments affecting the arts in recent years, which require enormous financial outlays, the role of the individual artist not be lost in the shuffle." Nor was this issue overlooked by craftsmen or commercial artists; the Canadian Association of Illustrators and Advertising Photographers, for example, demanded greater government protection of the interests of its members.

Many briefs offered a view of the visual artist as working in the solitude of his studio, generally with limited means, on a product that is not often well understood by the public and that produces small financial rewards. Visual Arts Ontario suggested that there exists

a lack of respect for the position or occupation of the visual artist in Canadian society. In the eyes of many, the artist is one who is always whining for more public financial assistance for projects of little practical value. He is seen as a rather self-indulgent individual working on the fringes of society.

For several intervenors, this feeling of being on the fringes was related to the artist's financial position. A. Boszin pointed out that "most sculptors and painters live under the standards of the poverty lines (unless their spouses support them)." Many artists felt that arts administrators and distributors of cultural products maintain a relatively high socio-economic position, while the creators of cultural products — without whom there would be no products to distribute or administer — are often reduced to subsistence level. Laurie Payne explained it in this way: "There is no food for the cow. In Canada at the present time art is profitable only at the demonstrative level... that is, for those who talk about art, teach about art, etc... the dairy workers."

Most artists, we were told, are forced to look beyond their art to earn a living during the first years of their career. For many this becomes a permanent and debilitating situation. Stephen Arthurs explained that

my present role has become one of a "salvaged time" painter. This creates the greatest shame I can imagine upon myself and the community I have been trained to serve. It not only undermines my own confidence in my abilities but presents a loss in production of artistic endeavour and lost opportunities in concept development.

Such economic problems seem to be even worse for women artists. As the Vancouver Status of Women organization observed, while nearly all Canadian artists suffer from inadequate financial returns, this

is an even more critical problem for those born with creative talent and female bodies. In times of slow economic growth and restrictions on government spending — conditions which have existed in Canada for some years now — artists suffer, and women artists suffer even more. According to an October 1978 national survey of visual artists conducted by the culture division, Statistics Canada, one of every five Canadian artists earned a gross income of over \$5,000 a year. Sixty per cent of those earning less than \$5,000 are female.

In many presentations to the Committee, artists objected to what they perceived to be their "second class" status. Canadian Artists' Representation (CAR) Ontario noted that artists are anxious to be seen as professionals contributing to a dynamic culture. "Artists," CAR Ontario said

are not apart from the people. Rather, they are of the people. Canada's artists actively contribute to our quality of life and the development of a full and growing Canadian cultural identity... Visual artists share with all people basic human needs which too often we have had to meet by means outside of our vocation as primary creators... Canada must develop a healthy professional arts community.

The distinction between professional and amateur artists and their relative status stirred debate. The Société des artistes en arts visuels du Québec rejected the distinction, asking "that the artist as an entity be looked after first, before attempting to carve out his status."* *Arts West* felt both groups are important. "Both amateur and professional growth in Canada is of vital importance. Federal and provincial agencies should both bear responsibility for fostering each of these groups... The fostering of fine amateurs will produce fine professionals and vice versa." The Manitoba Crafts Council emphasized the importance of government support to both amateurs and professionals, implying that, until recently, the professional craftsman has suffered neglect:

While craft, as is fine art, is also carried out as a recreational or pastime pursuit by amateurs — who deserve support for their recreational activities — the time is past when governments can approach arts support as only an amateur activity... Without reducing that kind of support, they must add the recognition of art and craft as a professional activity — as an industry.

Three types of action were proposed to help improve the artist's economic position. A number of briefs recommended increasing direct grants, such as those provided by the Canada Council; others suggested some form of social

security to ensure that professional artists receive at least the minimum wage; and some urged programs to stimulate the art market and to ensure that artists receive an equitable share of the direct and indirect revenue generated from it.

The visual arts community, as a whole, did not indicate a clear preference for one or the other of these three proposals. In fact, most of the artists' associations did not wish to restrict themselves to just one solution, or even to rank the three ideas in order of importance. However, there was a general feeling, expressed for example by Visual Arts Ontario, that solutions should be found to promote the independence of the artist. While craft associations did not express preference for one particular solution, they often recommended that assistance to craftsmen be disbursed through craft associations.

Grants to Individual Artists

Most intervenors felt that the current system of grants should be maintained and developed, since it represents an important, if not essential, means of support for the visual artist. Many suggested that the federal government is in the best position to bear the responsibility for direct funding. The Great George Street Gallery of Charlottetown recommended that

the government, through the Canada Council, should continue to recognize and support, through grants, innovation and experimentation in the arts and in the cultural industries. Such a system would respond to the needs of artists and would not dictate aesthetic boundaries or attempt to establish taste.

Suggestions for the expansion of direct government assistance to individual artists came primarily from young artists who have yet to develop marketplace support, and from experimental artists whose work usually reaches a very restricted audience of other artists and art specialists. For a number of intervenors, additional funding should be provided for the research phase of a visual artist's project regardless of its outcome. Others saw grants as payments to which every full-time or part-time artist should be entitled. Such assistance would be considered a salary and could be extended to include everyone involved in aesthetic or artistic research, including architects, craftsmen, university professors and even amateur artists.

The view was also expressed that grants should not be widely distributed. Some intervenors suggested that the government assist only those artists who have already gained recognition and have made a contribution to Canadian culture. Andrée Paradis, editor of *Vie des arts*, emphasized the importance of grants to artists at the end of their careers:

That the government is trying to find ways to make it easier to

achieve professional status is good, but should this be a priority? Providing an opportunity for talented beginners, yes; unconditional and sustained assistance to promising artists, yes; and above all, recognition at the end of their careers for those artists who have depicted the Canadian way of life, who have made us known abroad and who will be the models for future generations. To me, this is a greater priority.*

Putting the case even more forcefully, painter Jori Smith contended that "it is immoral to give money to someone who lives such a self-rewarding life as the artist and furthermore to give it to a person who has not even yet proven oneself." On the other hand, she recognized the value of support for artists in the middle of their careers, when they have already made a contribution to the country and wish to continue their work. A somewhat different view favoured support for artists during their student years, but not afterwards. Nahum Ravel felt that art students "should be supported by scholarships during their schooling to the same extent that medical or engineering students are; that once they mature, the practice of their art be directly related to the public demand." A few intervenors rejected the grant system entirely, or saw it as a palliative for which an alternative must be found. John Sime was not alone when he declared: "On the whole I am opposed to the making of grants to individual visual artists. I think artists are best supported by buying their work (hoorah for the Art Bank) or by paying them for teaching or other work." Representatives of certain disciplines complained about being excluded from the grant system. For instance, Canada's craftsmen were anxious that they be eligible for grants, particularly those who make unique pieces, work which can be considered on a par with that of conventional sculptors or painters.

The Jury System

Decisions about Canada Council grants to visual artists are largely based on assessments of grant applications which are made by a panel, or "jury," composed of practising and recognized artists. Decisions about purchases for the Council's Art Bank are made in a broadly similar way. The basic idea which lies behind the system is that artists should be judged by their peers, other artists, not by government officials. This system, we found, was widely supported, at least in general concept. Thus X Changes Gallery and Studios in Victoria expressed "support for the concept, the function and the jury structure of the Canada Council."

There were, however, a number of misgivings about the way the jury system presently operates. Many artists hoped to see the system reflect a greater appreciation of the diversity of Canadian culture and the different modes of expression within each discipline, while maintaining the objective of promoting quality work. The Newfoundland and Labrador affiliate of Canadian Artists' Representation maintained that artists "want to be judged

on artistic merit, not on who knows how to fill out the best grant [application], or who has knowledge on what type of work is grantable this year." Intervenors sometimes questioned the impartiality of jury selections, and the degree to which visual arts juries represent the Canadian art community in terms of region, discipline, artistic style and sex.

Regional associations, such as the Central Visual Artists' Association in Vancouver and Visual Arts Nova Scotia, felt that too small a percentage of grants were awarded to their respective regions. They also suggested that "mainstream" artists, who in most instances came from central Canada, received too much attention from the Canada Council, while other artists were ignored. At the Halifax hearings, the Canada Council Review Committee, an artists' study group, argued that

the more one looks into the politics of art in Canada, the clearer it becomes that there is a network (an old boys' network) that the structure is based on and that helps to perpetuate itself... In Atlantic Canada we are somewhat dependent on the power structures as they exist and we do not have the numbers to sufficiently change or influence the central structure... Our observation is that New Brunswick involvement in Canada Council Art Bank acquisitions and juries has been minimal. Further, we assert that there is a lack of sensitivity and appreciation for the character of art produced in New Brunswick.

Feminist groups expressed concern about the relative under-representation of women on visual arts juries, which, they felt, seemed to result in discrimination against female artists. The Committee was told on a number of occasions about a survey conducted by Jane Martin, which suggested a correlation between the number of female jurors and a female artist's chances of receiving a grant. The National Action Committee on the Status of Women reported that

in a recent survey of women artists, there was widespread dissatisfaction with the composition of Canada Council juries. Eighty-three per cent felt there were too few women involved in granting decisions, and these few were typically co-opted women, 'one of the boys'. "In my opinion," a woman artist wrote, "we need people with new eyes, new ways of seeing, to judge the new art that is coming out of women's studios."

The allegation of favoritism in awarding grants was often heard. Jo Manning, Ontario representative on the Print and Drawing Council of Canada, suggested that "aggressive artists or artists who belong to certain galleries, communities or art schools tend to get grants." In Charlottetown,

Ian Trowell argued that the Canada Council's support programs for visual artists operate on the principle that

the few "real connoisseurs" are also, in part, this country's most meritorious artists, and they reward themselves accordingly. Furthermore, it can be seen without difficulty, how slop-over benefits can accrue to the art dealers who serve Council, and to Council-hired individuals with a stake in the visual arts. The fraternity formed as a result of Council's grant-awarding system in effect dictates and maintains standards to the detriment of artistic individuals outside of that comfortable, essentially self-serving fraternity.

Others still, such as Michael Bawtree, director of the Banff Centre for Continuing Education, spoke of the influence of the officers of the Canada Council. "Though juries of unnamed artists are used to make judgments on funding applications," he said, "the influence of the officer in each field is very strong. A personal prejudice on the part of an officer can seriously affect the chances of an institution or individual obtaining funding."

Intervenors made numerous suggestions for changes to improve the jury system. Some felt that the solutions lay in better distribution of information about grant programs and greater knowledge of the regions on the part of Canada Council officers. It was suggested that the Council establish regional information centres. Others felt that the objectives of fairness and acceptance of differences could be achieved by altering the composition of juries to ensure majority representation by peers. For the artists of the Canada Council Review Committee, these peers would be artists from their region; for the women's groups, they would be female artists; for craftsmen, they would be representatives of their respective disciplines. "It is extremely important," explained the Ontario Potters' Association, "that the granting agencies recognize the various disciplines of the crafts in the allocation of funds. To achieve this, craft practitioners must be included as members of juries or panels which assess applications for craft grants."

Not everyone agreed with the concept of peer group juries. Some felt that their workings lead to the establishment of cliques, and therefore recommended mixed juries composed of artists from various disciplines. Others suggested that juries be composed exclusively of members of the public. Some intervenors saw the fault not in the composition of the juries, but in their selection methods and in the administration of the jury system. They recommended more frequent rotation of jury members. According to John Sime,

peer group juries, as they presently exist, are suspect. If there must be a jury system then at least 50 per cent of the jury members must be changed each year. The problem of who chooses the jury members I cannot attempt to resolve, but, in the visual arts at least,

the choice is far too often ill-advised, and I am tired of seeing the same names appearing year after year (both as jurors and as grant recipients) when there are so many artists of great merit who have never been jurors nor have they ever received Canada Council support.

There were also suggestions that jury members no longer be chosen by officers of the Canada Council, but instead selected at random from a list of professional artists assembled according to objective criteria.

It was also proposed that granting criteria should be specified and made public. The names of jury members should be released in advance, some intervenors said, and selections and rejections in each competition should be clearly justified and explained. It was even suggested by some that jury proceedings be made public. Using the legal system as his guide, John Sime suggested that an appeal system be set up:

An appeal procedure must be established to allow organizations to appeal directly to Council members if they feel they have been short-changed... I realize that an appeal procedure may be deemed to be more difficult for individuals because this cuts across the present jury system and arts officers will be worried at the prospect of Council members diluting their power. Nevertheless I feel that individuals too, in a democratic society, must have the right to appeal. I, for instance, have often wanted to appeal to someone when I have seen the grant application of a particular artist refused — so appeals could also be on behalf of someone else.

The Canada Council itself, appearing at the Committee's Toronto hearings, pointed out a fundamental problem inherent in administering a juried granting system. Responding to a question from the Committee, Timothy Porteous, associate director of the Council, stated that

running this program of individual awards... is an example of institutional masochism. We are systematically creating an enormous fund of discontent, disappointment and human disruption, and I don't think that any program of individual awards which was on a competitive basis, and which was systematic, could avoid that very deep human problem.

Other Forms of Assistance

Many intervenors looked to the federal government for various other forms of assistance in addition to individual grants. "As long as artists are dependent upon subsistence grants from government agencies and the occasional corporate sponsorship for their income," explained one group of Saskatoon artists, "the growth of the arts will continue to be a sporadic and

haphazard process." Help was requested in the form of loans, subsidies for specific aspects of production and distribution, job opportunities, purchases and commissions.

Some art producers sought recognition and support as a "small business," a concept that appealed particularly to those involved in crafts. The Nova Scotia Designer Craftsmen's Association felt that "the craft business would benefit from any re-thinking of the place of small business, and would increase its contribution to the country accordingly." According to Joan Chalmers, "craftsmen don't need massive cash handouts. Most craftsmen need to be considered in the same manner as other small businessmen." Several artists in the fine arts also supported this approach, some of them proposing the replacement of grant programs by loan programs. Stephen Arthurs wanted

to effect programs to maintain production of ideas and artistic endeavours through existing federal agencies and to make available revenues to artists to set up businesses similar to the Development Banks. Effecting an artists' bank to make loans available which would be repayable either through term plans spanning several months or through materials produced. Rates must be of a substantially lower rate than chartered banks.

Most of the fine arts service associations supported the development of such programs but did not recommend that they be given priority.

The idea of loans was pursued by intervenors concerned about the publishing of art reproductions. Gloria Onley of Artcore Publishing described the situation as follows:

The existence of a reasonable supply of fine art reproductions of Canadian art of all periods is essential not only for our culture generally but also for the development of a visual awareness in Canada... Existing publishers face a non-profit or deficit situation in relation to publishing in contemporary and some historical areas of Canadian art, and hence need either government subsidy or access to government guaranteed, low-interest loans for either some or all of their publishing in these areas.

Other intervenors suggested that subsidies be made available to community institutions to employ artists. Briefs proposed that programs such as "artists at work," "artists in the museum," "artists in the school" and "resident Inuit artists" be created. Under such programs, artists would be required to establish a presence in culturally disadvantaged communities, and to assume the role of educator. The artist would be paid by the community, enterprise or organization, which would in turn receive a subsidy corresponding to all or part of the artist's salary. Similarly, certain intervenors recommended

that subsidy programs be created or increased for institutions using artists' work, such as art galleries, artist-run stores, exhibitions, art magazines, publishing houses and the media. Such funding would enable institutions to pay reproduction and exhibition fees for the use of artists' work.

Purchases and Commissions

A large number of artists and craftsmen considered that purchasing and commissioning of work was another important way in which the federal government can help artists, while at the same time promoting the distribution of art across the country. "Art must be moved out of the ghetto of the museum and gallery into the streets," noted the Artists in Stained Glass organization, "where it can benefit and be appreciated by everybody." Some intervenors expressed the opinion that the programs for purchasing and commissioning works of art should replace the direct grant programs, which may tend to keep the artist dependent on the government and may prevent him from participating fully in the community.

Although some intervenors had reservations about the Canada Council's Art Bank program, most thought that it should be maintained, sometimes with a recommendation that changes be made in the procedures for selecting works to be purchased. Visual Arts Nova Scotia observed that "the Canada Council Art Bank should be continued and expanded and should include commissioning of editions of original graphic work by Canadian artists." Carmen Lamanna, a Toronto art dealer, felt that "after a brief period of trial and error, the Art Bank became a source of judicious critical evaluation and positive support." Marcel Barbeau told us that he initially hoped that the Art Bank would be a happy replacement for grants. "Unfortunately, after a few years the bias which showed in the grant awarding system also became apparent in the decisions of the Art Bank."* To avoid this situation, he wondered whether "it wasn't possible to follow the lead of a growing number of private firms and leave the selection of works to a committee of clients."*

A number of intervenors felt that acquisitions by museums and exhibition centres were important forms of assistance to artists. They suggested policies designed to encourage more emphasis on the collecting and exhibiting of Canadian art, particularly contemporary Canadian art. Some expressed a concern about the collection of foreign art and suggested a reciprocal policy whereby foreign works would be acquired only through exchange or donation. For their part, many craftsmen suggested that the federal government adopt a purchasing policy favouring craftsmen and industries using the creations of Canadian craftsmen and designers.

In the same vein, architects recommended that the federal government should set an example by striving for architectural excellence in its new buildings. To this end the government should hold open competitions and not rely solely on the architects in its employ. According to Heritage Montreal and the Ordre des architectes du Québec,

measures should be taken to improve the quality of every federal building project (new construction or recycling). These should include the increased use of design competitions, of independent design advisory boards, of locally designed buildings as opposed to standardized designs and the mandatory use of a public participation and review process.*

Concerning commissions, a number of intervenors spoke of the need to restore the federal policy by which one per cent of the cost of new building was devoted to new works of art. Some recommended that the percentage of the cost of public works projects devoted to commissioned works of art be increased to one and one-half per cent or even five per cent. Photographers and craftsmen indicated that they would like to have the program extended to their respective disciplines. In general, there was a desire to see more collaboration among artists, craftsmen and architects within a restored program. This wish was echoed by various groups of architects who spoke before the Committee during the public hearings.

Social Security for Artists

Because of the precarious economic status of the Canadian artist, a number of artists and associations proposed the adoption of universal social security measures to provide a minimum of security to all professional artists. In this connection the Vancouver Status of Women group urged a "guaranteed annual income for all Canadians." They suggested that this

would permit all persons with the talent and inspiration to become artists, regardless of gender, class or race. At present, the profession of "artist" is one only a select few can afford. The glamour of being a "starving artist" fast loses its appeal, and romanticism supplies neither bread nor paint brushes. A guaranteed annual income would alleviate the problem of funding artists to some extent.

Jeff Childs and Margaret Knapp of Kingston had a similar idea. "Replace the grant system with a registered artists system," they said, "and provide for guaranteed annual income allowing for individual initiative." Other measures proposed included a universal system of subsidized daycare, inclusion of artists in health insurance, workmen's compensation and old-age pension programs.

The Market for Art

Distribution and Promotion

Artists' associations and the Professional Art Dealers' Association of Canada felt that the development of the art market is an important, if not

the most important, means of ensuring the artist's full participation in Canadian society in the long term. For Marcel Barbeau, "the best means of ensuring our independence and freedom of expression still lies in diversifying the sources of our income as much as possible. From this point of view, I feel that it is important to stimulate the private market."* A number of craftsmen and artists expressed a desire to be recognized not only as creators, but also as businessmen whose products require marketing in their communities, across the country and abroad. Artists, craftsmen and art dealers felt that the federal government has an important role to play in developing public awareness and appreciation of artistic products. The Craftsmen's Association of British Columbia suggested that "until the public's eyes are opened to what is happening in crafts at its highest level, there can be no market for the best, and our artisans will take other jobs, leaving the market to businessmen who leave quality behind in their rush to make the almighty dollar."

Several promotional methods were proposed. Among traditional methods, intervenors proposed exhibitions and, in particular, travelling exhibitions of the work of contemporary Canadian artists and craftsmen; creation of biennales; organization of national competitions; and creation of prizes, honorary titles and even coins bearing the effigy of renowned Canadian artists. Marthe Lépine also suggested more modern marketing methods:

What I mean is a good campaign to tell people that anybody can purchase and enjoy an original work of art; that works of art are available in a very broad price range, from the work of good amateurs and advanced students to the work of well-known and well-established artists and that it is smart to buy an original work of art by a Canadian artist.

The news and communications media appeared to a large number of intervenors as the primary means of informing and educating the public about art. The Society for the Study of Architecture in Canada felt that "national radio shows should broadcast reports on the opening of new buildings in much the same way they cover a new ballet or art show. Architects should be interviewed, architectural competitions and lectures should be reviewed." It was proposed that the government, either through incentives such as subsidies or tax concessions, or through CRTC regulations, should induce the media to become more involved in the promotion of the visual arts. Some intervenors criticized CBC radio and television for insufficient promotion of Canadian culture. Canadian Artists' Representation (CAR) Newfoundland and Labrador held the view that

the CBC has a strong responsibility to play as an educator of Canadian people. Canadian talent is often overlooked by the media and artists should be used more often to produce the work... New

acquisitions of the National Gallery or the Art Bank could be the basis for a television show. Most people in Canada (including us) have no idea of the work they are doing.

In the words of Visual Arts Ontario:

There is a total lack of aesthetic criticism and coverage of artistic events in most daily and weekly newspapers across the country. This dearth of coverage of the visual arts in particular is also evident in radio and TV broadcasting... The broadcasting media should be given specific directives from the CRTC regarding the amount of time given to the coverage of cultural affairs. For example, cultural affairs in Canada should be regarded as news of national importance and interest and included in news broadcasts on a regular basis, not relegated to special secluded programming.

Taxation

Many intervenors felt that the tax system is one of the government's most important influences on the visual arts. On the negative side, the Committee heard protests against the adoption of a new federal excise tax on original prints, a levy that penalizes printmakers in relation to other visual artists. The Mira Godard Gallery of Toronto and Calgary stated that "this piece of legislation doesn't make sense when, for example, the Canada Council provides grants and studio space in Paris and New York for [Canadian] artists to work. The work produced during such a sojourn is subject to the nine per cent tax when returned to Canada." Intervenors sought the abolition of the tax, and of any tax or duty on original works of art. Toronto's Open Studio observed that

this tax removes the print from the realm of "original art" and treats it in a category shared by reproductions. To begin with, this association is a major disservice to printmakers who have a difficult enough time generating an understanding of what is considered an "original" print. But as well, this tax conflicts with the efforts made by other arms of the federal government which are encouraging printshops, such as Open Studio, to explore and develop sources of revenues.

In order to eliminate the confusion persisting between works of art on the one hand and reproductions and other mass-produced objects on the other, a number of briefs urged the government to follow the examples of other countries and adopt an official definition of "original work of art." Artists also recommended the regulation of information about limited editions of prints, so that full information would be available to both sellers and buyers. Along the same lines, craft associations sought adoption of

labelling regulations that would take the distinctive features of crafts into account. The justification for taxes on other art forms was also called into question. Sack's Gallery of Photographic Art requested the federal government "instruct [the Department of National Revenue] that photographs can be an art form and should be treated as such."

A number of associations advocated tax concessions for investment in the visual arts similar to those available for investment in certified Canadian films. Such a measure was considered a way of encouraging buyers to acquire works by contemporary artists, especially the less well known, younger or more experimental creators whose work represents a much greater risk for the investor. To compensate for the decrease in government revenues created by these measures, it was suggested that a tax be imposed on imported works of the commercial variety and that a tax of 25 per cent be levied on the works of deceased artists. The Toronto Photographers' Cooperative spoke for many in recommending that "a change be made in the tax regulations to enable an artist to donate works of art to public institutions at their market value, rather than at the cost of materials which is presently the case."

Copyright

Several briefs recommended that the Copyright Act be revised to provide visual artists with greater control over their work. Some claimed that reproduction rights should be strengthened and exhibition rights incorporated in the Act. Others favoured the establishment of a *droit de suite*, a residual right giving creators a share in resale profits, and recommended that the federal government participate in an international study group to promote this right on a world scale.

Some disciplines noted the problems or inequities they face. Engravers, illustrators, photographers and craftsmen alike indicated that they wish to obtain the same protection as other creators, particularly concerning the duration of their rights. "We believe," wrote the Toronto Photographers' Cooperative, "that the photographer, as an artist, must be protected by copyright regulations in the same way as creators of original unique works; that is, that copyright should exist for the artist's life plus 50 years." They asked to be recognized as having first claim to copyright of their works, even in the case of commissioned pieces. The Canadian Association of Photographers and Illustrators in Communications stated that

most photographers and illustrators in this country depend, for their livelihood, on commissioned work. These provisions thus deprive them of the means of owning, protecting, and seeking remuneration for the use of a large proportion of their work... In Canada today, many of these commissioners are advertising agencies and large magazines, against whom individual photographers and illustrators have little bargaining strength. Furthermore, these purchasers of

works have developed over the years the view perpetuated and strengthened by the provisions of the Copyright Act, that they can exploit the works of photographers and illustrators in any way they wish.

Some intervenors indicated that it would be pointless to discuss economic advancement without first recognizing that an artist should have the exclusive right to control the distribution of his work. They emphasized that too often cultural agencies, particularly museums, fail to consult artists regarding the acquisition or exhibition of their works, thereby denying the artist's authority over his work. As Montreal painter Jori Smith asked,

why do officials and curators erect such a wall between themselves and the artists? Why don't they consult the artists on the choice of works which will represent them for actual and future generations? Why isn't the visual artist given the same right as the writer, that is to give or refuse the authorization to show one's work to the public, to have a say on the decision to make it public or not?

It was recommended that this authority be clarified when the Copyright Act is revised, and that the artist be granted the right of veto over public distribution of his work, even when this work is given as a gift or sold to a third party in the private sector. It was further suggested that the artist be able to prevent any modification to his work, and to prevent uses that might harm his reputation.

In this connection, the question of the artist's status as a creditor was also often raised. Canadian Artists' Representation (CAR) Ontario suggested that artists be recognized as the primary creditors of the galleries that represent them. "Although most dealers are reputable," CAR Ontario said, there are, nevertheless,

a number who are slow to remit to the artist from sales; there are still others who do not produce sufficient sales. Inevitably, there are a few unfortunate dealers who are forced into receivership while owing the artist money or holding unsold works on consignment. There is a great need for protective legislation in this area which would consider artists preferred and fully secured primary creditors.

International Relations

Intervenors from the visual arts discussed international relations primarily from the vantage point of extending the market for Canadian art beyond our borders. Many recommended that the Department of External Affairs adopt a more aggressive approach to the distribution of Canadian art abroad, with a view to promoting and marketing Canadian art objects, rather than simply promoting cultural exchange and international relations. The Professional Art Dealers' Association of Canada observed that

to make the world aware of our cultural riches, we have, as a nation, been ruefully silent. Instead of following the example set by the United States Information Services who singlehandedly, through the 1960s and 1970s, created worldwide interest in American contemporary art, we have responded too late with understaffed and underqualified personnel through the wrong channels in London, Paris and Brussels. It is only now that we are beginning to make any moves through the Department of External Affairs in New York City. Similar efforts must be made in London and Paris immediately.

We also heard suggestions that the Department of External Affairs act as a source of information for artists and their business agents concerning foreign art markets, and that the Department facilitate relations with trade officers abroad. It was further recommended that External Affairs facilitate exchanges with foreign countries and, in this connection, negotiate reciprocity agreements with various countries, especially the United States, on the importing and exporting of art objects and handicrafts. Visual Arts Ontario recommended the "establishment of an international arts information agency organized to receive and disperse information from around the world relevant to the Canadian artist." This organization further suggested that "the federal government should ensure that experienced arts professionals are engaged to be Canada's cultural representatives abroad." Some artists' organizations and craftsmen's associations recommended that exchanges with foreign artists be encouraged. They suggested that the regulations of the Department of Employment and Immigration be relaxed to permit visits by invited foreign artists, particularly to institutions such as cooperatives which, like the Atelier de l'Île in Montreal, do not have the status of educational institutions.

Art Education

Numerous intervenors urged federal government assistance to art education. Such assistance could, they suggested, take the form of subsidies to art students and institutions specializing in professional art education programs. Also proposed were travelling exhibitions for schools, funding of exhibitions in university centres, rentals or loans of works of art to educational institutions, funding of programs for resident artists in universities, art schools and public schools, and even total or partial funding of art education programs designed for both children and adults. Intervenors most often felt that such measures should be undertaken by the federal government jointly with provincial governments.

Many artists and craftsmen felt that art education is necessary for development of their market. "Education for the public is important, to produce

an appreciative and knowledgeable audience for the arts," explained the Manitoba Crafts Council. "Education in the arts is the best way to achieve that. There is nothing that will teach you what a good pot is better than trying to learn how to make one." Artists in provinces that are most disadvantaged from the point of view of art education, and craftsmen, whose disciplines are least often taught in the schools, placed the greatest emphasis on federal support for art education. Allan Chaddeck of Visual Arts Nova Scotia said in Halifax that he

would like to see a stand be taken by Ottawa pushing for an enrichment of the education system right across the country so that we artists, most of us who more or less donate our services, get into those schools and help foster greater individualism among our young citizens, so that when they get out of those schools and start earning money, they are going to respond to real art, not to commercial garbage.

Canadian Artists' Representation Ontario wanted modification of the direction currently being followed in art education and argued that

traditional art education in our schools, particularly primary schools, has been almost totally involved with the how-to-make-art syndrome and has had next to nothing to do with the "whats and whys" of art. We need to shift the emphasis of general art education in our schools to the "what and why" of art in order to create a populace that can understand these visual reflections of the culture. The person who has been exposed to an artist talking about his concerns and interests as they relate to the work is more confident and less threatened in approaching that artist's work.

Certain artists, particularly those in the West, advocated that hiring policies for art teachers be more favourable to Canadians. In Winnipeg Linda Freed Shiels commented that

equal opportunity for jobs in Canada has always been a problem for visual artists. Due to the lack of MFA programs in Canada until recently, our artists have been "less qualified" academically for university teaching posts than graduates from the multitude of colleges in the USA... There must be an effort made to improve this situation or our students will hear eternally that "there is no art in Canada."

For their part, architectural and heritage societies felt that educating the public is essential for preserving the built environment and promoting excellence in architecture. The Canadian Centre for Architecture stated in Montreal that

the guidance of critical judgment, of the ability to understand and assess the built environment is fundamental to the proper formulation of all government programs affecting architecture. Buildings are both structures and icons... Like the written word, they are symbols. The ability to read these symbols [critically] is essential if we are to achieve excellence in our architecture, and answer with intelligence the critical questions which determine the form of our environment... The federal government has a responsibility to encourage the development of this essential architectural literacy.

For many of these organizations, the federal contribution should take the form of subsidies for research and production, and the distribution of teaching materials on architecture. Professional training was suggested as the sphere in which action should first be taken. Emphasizing the existence of precedents in the sphere of theatre arts, the majority of craftsmen's associations, together with the Canadian Crafts Council, sought the creation of a post-graduate school of arts and crafts. Most of them felt that this school should be closely linked with a centre for the preservation of handicrafts. Some intervenors also proposed that such a school be associated with a national museum of applied arts.

There is no national facility in Canada [reported the Canadian Crafts Council] for post-graduate studies and research in crafts, whether the research be in techniques, design, business skills, aesthetics or history. There is a need for such a facility of crafts and design akin to the National Ballet School which will cater to the need for advanced training and research. A good many of our problems of standards and quality would be ameliorated by published research in these important areas.

Craftsmen also recommended that the federal government subsidize an apprenticeship program and that it amend some provisions of the Labour Code so as to facilitate the establishment of such a program. The Newfoundland and Labrador Crafts Development Association felt that "it is important to include apprenticeship programs in any national craft school programs and to provide initiatives for practising master craftsmen to take apprentices." Some artists' associations proposed that a similar program be introduced in the sphere of the fine arts. According to these intervenors, an apprenticeship program would help young artists and craftsmen become established in their professions and would provide them with a minimum income during a particularly difficult period of their career, while allowing master craftsmen or artists to benefit from a second income.

Galleries and Government

Proposed New Galleries

The visual arts community made a number of proposals for new galleries, often of a specialized nature. Various briefs supported Carmen Lamanna's recommendation that a "distinctive gallery of modern art should be founded in Canada to provide a centre for the exhibition of contemporary ideas." Lorraine Monk, in advocating the establishment of a Canadian museum of photography, noted that there "is not... a major agency in Canada devoted to the collection and display of work by Canadian photographers. The Canadian museum of photography will meet that need." Crafts representatives, such as the Nova Scotia Designer Craftsmen, were particularly adamant about the "need for a national gallery of crafts." According to the Newfoundland and Labrador Crafts Development Association,

a gallery of Canadian crafts is needed. The traditional crafts need to be documented, preserved and exhibited. Working craftsmen need the challenge of national exhibitions in order to push their work further. A national gallery would provide this type of inspiration needed by craftsmen in all parts of the country and would represent a cohesive force at this divisive point in the history of our country.

The Royal Canadian Academy made a somewhat different suggestion for collecting and exhibiting the applied arts when it proposed

a gradual development of deposits of collections of the finest examples of Canadian applied arts, not to be housed in one building but to be circulated in various forms throughout the country and displayed in existing spaces, in effect as a "museum without walls."

In this regard, several intervenors had suggestions for changes in the policies of the National Gallery of Canada. Thus, the Society for the Study of Architecture requested that the National Gallery "show a greater commitment to the study of architecture... Master architectural drawings, photographs and models should be collected, exhibited and publicized." In another vein, Bill Lobchuk saw organizational changes as necessary. He proposed that the National Gallery

be decentralized throughout the country by using the existing gallery facilities to form a National Gallery chain from coast to coast. An Ottawa regional gallery would be one of 10 or 12 throughout the country. The present collections would be dispersed throughout the country to these National Gallery centres.

Cultural Agencies

Artists and their organizations sometimes expressed concern about the way federal departments and agencies deal with visual artists. Carmen Lamanna was particularly critical:

One obstacle in the way of an effective cultural policy [is] indifference — indifference stemming from the government's lack of personal interest, commitment, communication and collaboration. Individual artistic efforts are ignored by government administrators who remain oblivious to the needs of Canadian artists and satisfied with an undeveloped, ineffectual cultural policy.

The Mira Godard Gallery questioned whether the government has "a coherent policy towards the nurturing of the arts in Canada and the fostering of Canadian culture," adding that "there is no doubt about people having good intentions and sincerity, but there are doubts whether those persons have anything else guiding them. They are visionless." Similarly, other intervenors noted a need for more coordination among various government bodies and more consultation with the arts community. In the words of Open Studio, "too often individual departments enacting policy changes which have an impact upon cultural activity fail to carry out sufficient communication with those affected by the policy." To improve this situation, Open Studio recommended a "cultural referral agency" to be a liaison among the various parties concerned, a suggestion similar to the proposal by the Professional Art Dealers' Association of Canada that "an ongoing committee of representatives from the visual arts and the federal government be established to discuss and advise on government policy that would affect the visual arts community, before they would be implemented." And Visual Arts Ontario felt it essential that "government cultural policy... involve all government departments and agencies, be integrated throughout all areas of government and not be isolated in a cultural agency or department." *Arts West* magazine, however, found it "difficult to speak of coordinating the various cultural agencies when regional coordination within each does not exist."

Some briefs recommended broad changes in federal bodies. Noting that "while good design contributes to the quality of life, poor design detracts equally," Sonja Bata recommended that

the National Design Council be declared an independent advisory body reporting to the government. The principal mandate of the Council [should] be to nourish the development and understanding of industrial design of world class in Canada, not only recognizing that industrial design must be an integral part of government strategy to improve the competitiveness of Canadian manufactured goods, but also to recognize its important role in shaping the man-made environment.

Most intervenors did not feel broad changes should be made to the Canada Council. "PADAC urges that the status of the Canada Council not be changed. The success of the Canada Council to date is largely due to its independent status, its administration by professionals and its arm's length funding policy." At the same time, many briefs joined the Association of National Non-Profit Artists' Centres in recommending that "the Canada Council be strengthened and given increased funds to enable it to respond adequately to new and developing artistic excellence." This strengthening could take various forms. The Association for Native Development in the Performing and Visual Arts felt that "whereas the Canada Council is presently not able or prepared to deal with Native cultural concepts by its policies, an officer for Native arts (to be a Native) should be engaged by the Council." Visual Arts Ontario also suggested changes in the Council's administration. "The present system... of having specific officers... assigned to single art forms (i.e. visual arts officer, theatre officer, etc.) should be abolished. Arts administrators in these agencies should be generalists involved in all areas of the arts who call in peer group assessments."

There was considerable agreement that federal cultural agencies and their programs should respect regional differences. In Saskatoon the Shoestring Gallery commented that "federal agencies can alienate simply by being based in one region of the country. As soon as finances allow, the Canada Council should have a Western office." Some went further, rejecting "Upper Canada paternalism," as Allan Chaddeck of Visual Arts Nova Scotia expressed it to the Committee in Halifax.

I would like to see 100 years of colonialization of my people called back... I would like to see decentralization of political, economic, cultural and media power... We have some way or another managed to create a genuine support base for art in this community. We have done it through the free enterprise system and despite most of the galleries and all the children of Ottawa.

Arts West took the view that "Canada has been blessed with a multitude of regional differences and it is only by recognition of these that we will maintain a growth that is not stifled by 'one man's opinion'." Carmen Lamanna, however, cautioned against "injurious demands from political agencies that seek to promote regionalism."

Intervenors often urged that more practising artists be appointed to the boards of arts organizations, including those of federal agencies. In Winnipeg, Linda Freed Shields argued that

in order to encourage arts institutions to make use of the expertise available to them from the artists in their communities, the federal government must lead the way. In the few cases where artists are appointed to boards in Ottawa, the same names occur ad infinitum.

There are many senior artists in Canada who have never been asked to serve on the Canada Council, National Museums Corporation, or any of the various committees at the National Gallery. The knowledge and expertise of artists are as useful as those of any "corporate manager," "woman," "banker," "judge," etc.

The weight of administrative overhead in the cultural agencies was of concern to many. Reductions in spending on administration were urged, so that the funds of the cultural agencies would be of more direct and immediate benefit to creators. One brief quoted artist Greg Curnoe in an interview given to the program *Stereo Morning* on CBC-FM:

Administration, in Canada, eats up far more money than that which goes into programs... At the same time the arts are still in trouble and visual artists, for one, don't make very much money, far less than the functionaries who would be addressing this Committee. It bugs me to be sitting on boards and to be hearing of the kinds of funds talked about when I know that my own friends are having difficulty, in many cases, buying groceries.

Most intervenors in the visual arts wanted increases in the federal budgets assigned to culture and particularly to the visual arts, regardless of the current economic situation. Most realized that taxpayers would have to be persuaded of the need for these increases. Some intervenors suggested that cultural programs be financed in whole or in part through a lottery, a sort of voluntary tax. Anita Aarons of the Art Gallery at Harbourfront had another recommendation along these lines. She urged the establishment of a new and original source of funding

to be known as "The Voluntary Tax Fund." The fund shall be derived from a voluntary tax, say one per cent of the annual salary of all agents and people who are directly concerned in earning a living from artists' images in the non-profit world, i.e. gallery directors, curators, typists, conservators and all those employed in public galleries, granting bodies' employees i.e. arts officers and their staff, guest curators, art critics and the various members of the Policy Review Committee, who are paid to enquire about the state of the arts.

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Performing Arts

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Performing Arts

The term "performing arts" includes not only a marked variety of artistic disciplines, but also a broad range of forms within each discipline, from the traditional to the experimental. The performing arts briefs read and heard by the Committee reflected this variety and complexity. Yet many common concerns were voiced in the performing arts submissions, whether the intervenors came from the field of dance, music or theatre. Such broad issues as diminishing financial resources, audience development, arts management, national and regional concerns, and the relationship between community and professional arts emerged strongly from the submissions of the performing arts sector, and received useful and imaginative analysis.

This chapter is therefore divided into two parts. The first deals with the kinds of broad issues just mentioned, under the heading of *Interdisciplinary Concerns*. The second part of the chapter summarizes intervenors' concerns as they relate specifically to the separate disciplines of dance, music, opera and music theatre, and theatre.

Interdisciplinary Concerns

Funding

The facts about diminished revenues in the performing arts, and the consequences of that problem, were described graphically by the country's major arts funding agency, the Canada Council. "Between 1975-76 and 1980-81," the Council explained,

the real value of our parliamentary grant declined at an average annual rate of 2.1 per cent. If, during this period, our grant had merely kept pace with inflation, an additional \$13.3 million in current 1980-81 dollars would have been available to the arts. This amount, it should be pointed out, is about twice as large as the total accumulated deficits of all the performing arts organizations funded by Council.

Other intervenors filled in this broad picture, often citing Statistics Canada data, as did the Canadian Conference of the Arts when it pointed out that in 1977, all of the performing arts finished the year in a surplus position. In 1978, by contrast,

all disciplines wrote their bottom line figures in red. In 1980, performing arts companies [were] in an extreme financial squeeze, with deficits climbing to alarming proportions. Unlike many other industries, performing arts companies cannot compensate for inflation by improving their productivity through technological innovations and economies of scale. By their nature, the performing arts are labour intensive.

And from another perspective, Tibor Egervari of the Theatre Department of the University of Ottawa sounded this note:

During the years of (relative) plenty, we lived on hope. We convinced ourselves that with the battle for quality already won, the battle for quantity would be carried automatically. Today, with our necks on the line, we find ourselves pleading for help, and for another reprieve. Meanwhile, the government, latter-day collector of the tithe, tells us to look to the lotteries!*

Many intervenors told us in detail about their particular financial problems. The National Ballet of Canada, for example, which could boast of a small surplus for 1979-80, forecast financial difficulties for 1981-82. The Organization of Canadian Symphony Musicians put the matter in terms of the effect on performers, saying that "in many cases, years of training and dedication are being destroyed, rather than enhanced, by the acceptance of a professional engagement in Canada's orchestras."

Not all intervenors, however, thought that government subsidies provided the answer. Edmonton's Citadel Theatre, for example, felt that it was "demeaning for any arts organization . . . to have to go hat in hand to beg at the doors of government." Ottawa's Theatre 2000 found government operating grants "self-defeating" and an admission that "people won't support you." It suggested that government funds should be used only for seed money and training. Montreal's Les Ballets Jazz recommended that new companies be required to demonstrate financial stability within five years:

If operating grants are tied to earned revenues, a company is then obliged to maintain certain artistic and administrative standards in order to keep its grant. [If this were the case], financial success wouldn't be turned against a company like Les Ballets Jazz, which gets told, "you've got money, you don't need subsidies," an attitude that prevents us from realizing our potential. On the other hand,

why keep subsidizing companies which perform only rarely and even then only to empty houses, on the pretext of exploring new ideas?*

Edmonton's Citadel Theatre echoed this view, proposing "challenge grants" to match surpluses as rewards for good management. On the other hand, commercialization of the arts would be "disastrous," according to Toronto's Tarragon Theatre. In the same vein, the Neptune Theatre's John Neville told us at our Halifax hearings that in many countries, "the very idea that good theatre or good opera or good ballet should be required to show a profit would seem indecent, naive and obscene... You might as well insist," he continued, "that public libraries should profiteer, or that the educational system should pay its way." David Peregrine, a principal dancer of the Royal Winnipeg Ballet, argued along the same lines when he told us that many art forms "will never generate enough money to pay for all the costs."

Giving us the benefit of its own experience over the past five years, the Vancouver Symphony Orchestra told us that organizations which had expanded greatly during this period were at a severe disadvantage since, having started from a smaller base than other organizations, their proportional funding increase was substantially less. The orchestra was thus being penalized, it said, for expanding and providing more employment to musicians.

Most intervenors were supportive of the Canada Council, although there were many suggestions for improvement. First and foremost of these was the need to make operating funds available on a minimum three-year basis instead of annually. The Professional Opera Companies of Canada outlined opera's planning problems to the Committee:

The fact that the finest artists' schedules are booked three to five years in advance demands that repertory be planned at least three years in advance. Once the season is delineated and the singers contracted, the production expenses are committed and cannot be reduced... The industry-wide planning cycle means that opera companies must be able to project accurately all potential income including government grants three years in advance in order to produce a realistic plan for a season.

Similar problems were reported by many other performing arts organizations. Further to stabilizing their financial base, many intervenors felt a fixed grant calculated as a percentage of operating budget would be desirable. The Vancouver Symphony Orchestra, for example, stated that 30 per cent of operating budget from both federal and provincial sources would be the minimum required, while the Professional Association of Canadian Theatres recommended 50 per cent from all government sources.

There was some comment on the recently established Cultural Initiatives

Program administered by the Department of Communications. The program provides, among other things, grants for the reduction of the accumulated deficits of performing arts organizations. In general, we heard praise for that measure, with some intervenors, such as the Orchestre symphonique de Montréal, suggesting that it be extended to cover future deficits as well. Some reservations were expressed about the program's being housed within a federal department rather than the Canada Council, although there is already considerable Council involvement in the determination of eligibility for grants.

Some doubt was also expressed about the Canada Council's venture capital fund. Thus, ARRAY, a new-music ensemble, criticized the Council for "moving into funding commercially oriented organizations." The fund was welcomed, however, by the Canadian Independent Theatrical Producers' Association, which hoped that "the leadership taken by the Canada Council in acknowledging a commercial theatre will be followed by other agencies and private citizens."

Some intervenors made suggestions for policy roles that could be played by different levels of government. The Toronto Symphony Orchestra suggested that the federal government should assume primary responsibility for funding "national treasures," leaving other organizations largely in provincial and municipal hands. The Newfoundland Dance Theatre saw federal standards as already tilted in this direction and was critical of granting criteria which were, it felt, "set up for Ontario and Quebec." The Mariposa Folk Festival criticized what it saw as a federal tendency to support "one-shot, single-event concerts or festivals" at the expense of providing ongoing operating money for community-based folk art boards or foundations.

Performing arts organizations had several proposals by which government could encourage diversification of funding sources. Thus, Peterborough's Arbor Theatre told the Committee that "perhaps the greatest obstacle for all of us in trying to raise funds is the ignorance we encounter at every level. The federal government has an opportunity to allay the fears and suspicions of those who hesitate to support the arts and to reinforce in a positive sense those who already give their support." Several intervenors proposed that a formal counselling service for obtaining private and corporate funding be established. Theatre Ontario went further and said that the government could actively coordinate private donations:

Some form of rationalization of funding by objective is necessary. For example, the government should be prepared to help coordinate and focus corporate sponsorship. First, given corporations might decide to fund dance along the lines of the "Dance Has a New Partner" campaign in the United States. Then at least theatre companies would know which corporations were open to them for funding approaches. However, it is important that the structure go beyond even this. The reality is that a large theatre company will

find it easier to get corporate support because of [its] higher profile. This should be acknowledged by organizations like the Canada Council and arrangements made accordingly.

The Toronto Theatre Alliance, for its part, proposed legislation that would encourage donations in Canada by foreign-based multinational companies. Applying the same rationale within Canada to national corporations, the Newfoundland Symphony Orchestra wanted greater incentives for corporate donations throughout the country. The Tudor Singers of Montreal suggested an endowment scheme, under which a formula would be

developed and publicized, with the support of the federal government, whereby a firm could "donate" a capital sum for a fixed period of time (e.g. three years) during which short-term certificates or some other interest-bearing activity might accrue to the benefit of the artistic organization. At the end of this time, the capital would revert to the donor. Naturally, the formula would have to include tax-saving benefits as long as the money was circulating within the cultural community.

A number of other imaginative ideas for direct and indirect aid were outlined for the Committee by various intervenors. Theatre BC, for example, suggested that unoccupied space in federal buildings be allocated to performing arts organizations. The Banff Centre for Continuing Education recommended that credits be extended to arts organizations for providing training at educational institutions or apprenticeship programs within their own companies. Both the Canadian Opera Company and the National Ballet saw the need for a new opera and ballet house in Toronto. Pointing to the risk inherent in all arts activities, the National Arts Centre recommended that the Department of Communications establish "a revolving fund to insure against those deficits which can be shown to be the result of legitimate artistic activity, whether the causes be insufficient public response or unforeseeable, fortuitous causes or administrative error."

We were often told that smaller performing arts organizations feel at a disadvantage because of a lack of administrative and managerial resources. As Coad Canada Puppets noted, "few puppet companies can afford to run a full-time office. The paperwork must be fitted between performances and construction chores. This lack of administration causes us to lose touch with the funding agencies who quickly forget we even exist, thus reducing possibilities of subsidy." Peterborough's Arbor Theatre Company was unhappy about funding procedures which, it said, required that the artist spend "a substantially larger amount of time raising money for the organization than he does in the creative process." It concluded from this that "fund raising and the complicated and highly sophisticated games which have evolved must be simplified."

In a similar vein, the Canadian Music Centre claimed that the Canada Council's project-funding policy took no account of administrative burdens created by certain projects. Catalyst Theatre reminded the Committee that small companies aiming at specific audiences were less likely to attract corporate funding because of their low profile and sometimes controversial subject matter. The Newfoundland Symphony Orchestra, observing that "the bureaucratic cost of administering federal support of the arts is disproportionately high in relation to the results," maintained that

this is particularly true in the case of the individual artist or of such small groups of artists as represent the majority of practising musicians in this country. These people are not geared to holding their own in any paperwork competition with proliferations of civil servants, most of whom have little understanding of the artists with whom they deal... This, of course, leads to our receiving less support than we otherwise would, and to our being increasingly unable to do much about it — perhaps we shall never be able to afford the staff we need to deal effectively with governments. Bad though this is, the worst aspect of it is that in the outcome government policy becomes adjusted in favour of those to whom it relates best.

Audience Development

The need to expand the audience base was a second major concern of performing arts organizations. For Dance in Canada, there was really no point to their art without an audience. Market considerations were therefore inescapable:

At the same time this potential market has to be identified, attracted and educated. The federal government could involve itself heavily in these areas, through financial support of marketing and audience development projects, initiation of national promotional campaigns and incentives offered to the ticket-buying public.

The first place to start in developing an audience for the future was with young people, according to Prologue to the Performing Arts. It argued that "children need to be exposed regularly to a wide variety of talented contemporary Canadians, both performing and visual artists, people who can and will become important role models for Canadian children." The Organization of Canadian Symphony Musicians suggested that a cultural education branch of the Canada Council be instituted to work with the provincial departments in this area. Incentives to performers to work with young audiences are also crucial, according to Prologue:

Critical acclaim and financial security ought not to be reserved for artists who perform for adults... We must transform the equation

of low budgets + young performers + minimum production standards + patronizing critics = performances for young audiences. The cycle is a self-defeating one which can be broken by a big shift in attitudes and a small shift in financial priorities. Once the importance of young audiences has been recognized, our major Canadian companies might be persuaded to devote a little of their time each year to performing for children.

Touring was often regarded as an important force for audience development, although more so in some fields and in some parts of the country than in others. And, although the Touring Office of the Canada Council was praised, there were again some suggestions for change. The Organization of Canadian Symphony Musicians suggested that orchestral tours be handled by the music section of the Canada Council rather than the Touring Office, as "part of [its] overall policy of grants to orchestras and for the development of musical ensembles." George Zukerman pointed out that capital funds specifically earmarked for performing arts facilities in small communities would provide greater incentives to touring.

Some performing arts organizations were not happy with the current role of the Department of External Affairs in international touring. John Roberts of the Canadian Music Centre saw a great demand for Canadian culture abroad, which was not being met by External Affairs because its policy of targeting certain countries for cultural exchanges was too restrictive. He also claimed that the policy of allowing foreign-based agents to program cultural events abroad featuring Canadian performers meant that the works of some Canadian creators, such as composers, were not being adequately utilized. GCT Associates, an artistic management firm, suggested that External Affairs hire professional marketing agents for cultural tours, while the Canadian Music Centre was in favour of a new cultural agency to do the job, along the lines of Germany's Goethe Institutes. John Roberts also told the Committee that corporate funding should be solicited for international tours.

Performing artists, we found, are eagerly examining television broadcasts, records and video discs as both potential income sources and a means to expand audiences. Theatre Ontario envisaged videotapes of performances staged in some communities being distributed to others. In anticipation of an increased market through such vehicles, the Toronto Theatre Alliance proposed that policies in the television and film industries be made congruent with those in the performing arts, and asked that "the Minister of Communications join with us in our efforts to impress upon agencies such as the CRTC and the CFDC, the significance of their decisions on the broader arts community."

The Business of the Arts

Financial restraints, we found, have encouraged performing arts organizations to examine ways of improving the efficiency of their own operations.

Victoria's Bastion Theatre told the Committee that "the arts are not a business, but they must be run in a business-like way." Moreover, they continued,

most granting agencies, and indeed many boards of directors, agree that the arts are not a business. That is because the arts do not earn profits as their primary objective. Primarily they create art. However, unless the arts are managed in a business-like way we could end up like the aging star who has frittered away his millions on a frivolous playboy existence. With the billions of dollars tied up in the arts industry today, it is appalling that the concepts of marketing mandates, payback periods and financial risk management have rarely been applied to the decisions to subsidize an arts organization.

Many intervenors stressed the significance of having access to trained management personnel. One such was Dance Advance, which assigned particular importance to managerial assistance to new companies. "The territory has been explored," it said, "but we can find no maps." Dance Advance went on to suggest "the establishment of a program to assist brand-new birthing dance companies to locate adequate assistance in that vital stage." This, it said, would include both "federal assistance in obtaining competent and knowledgeable administrative assistance" and also "some sort of program to provide feedback on a national level, from others who have already gone through similar experiences." The Victoria Symphony Orchestra similarly requested that "an appropriate agency or agencies of government establish a corps of arts consultants who would be available on a no-cost basis to undertake a study or make recommendations on a particular problem or situation affecting the operations of an arts organization." The Association of Canadian Orchestras urged that "funding be provided through the Department of Communications' Cultural Initiatives Program or through the Canada Council for management training." Les Jeunesses Musicales argued that career opportunities in arts management should be made available early in life:

Future administrators will have to have charisma, administrative know-how and resourcefulness to be able to meet the needs of tomorrow's audiences. These future administrators already exist among professional artists or artists in training who, for various reasons, must change the direction of their careers. They ought to be given the opportunity to explore this other facet of artistic life.*

Several intervenors stressed the important management role played by the boards of cultural organizations. "Would it not be useful," asked the Stratford Festival Foundation, "to develop information and guidelines for

board members, and organizations seeking board members, so that an understanding of the responsibility, involvement and expectations could begin before the board member was selected?" Black Theatre Canada recommended that a certain proportion of board members be drawn from the artistic and social community affected by a company's operations. Playwrights Canada wanted funding withheld from an organization if artists were not represented on the board, but others pointed out that this was a difficult requirement to meet in those regions where many artists were not permanently resident in the area served by the company. Other intervenors observed that the voluntary contributions of board members were an important factor in the success or failure of many performing arts organizations. Kate Williams of Montreal's Tudor Singers told us of the "hidden costs" borne by board members. "Surely," she said, "an individual who wishes to make a positive contribution in terms of time, energy and leadership to a cultural organization should not be penalized because he/she is not financially independent." Accordingly, this intervenor recommended that "the Review Committee study ways of minimizing the personal financial burden which falls so heavily on individual board members working on behalf of a professional artistic organization."

Amateurs and Professionals

Few issues in the arts are as complex and contentious as the relationship between amateur and professional activity, a matter of particular concern in the performing arts. A great many intervenors saw amateur activity as a benefit to the local community. As Theatre BC told the Committee, "amateurs serve to enrich the cultural life of the community by nurturing an interest in the arts at a grass roots level." The Yarmouth Arts Regional Council enthusiastically agreed. "When a professional company comes for one night and vanishes the next day," it told us, "it is extremely difficult to build the audience for a one night stand. What we need is a broad residue left somehow in the community. Local productions of amateurs are a natural first step in introducing audiences to plays, shows, performing artists and a theatrical dramatic experience."

Many of those who made submissions to the Committee would agree with the Prince Edward Island Multicultural Council that "the relationship between the professional and amateur artist is a delicate and important one." This intervenor, and others, saw the amateur performing artist as vital to the maintenance of Canada's cultural diversity. Other intervenors put the emphasis differently. The Okanagan Summer School of the Arts wrote to us that "under no circumstances should the present tilt of federal cultural policies towards professionalism" be changed. "However," the School continued, "support should be extended to the serious and dedicated amateur with proven talent — if not with money, then with resources such as equipment, space, materials, professional instruction, etc."

The Alberta Ballet Company came down also on the side of profes-

sionalism, saying that "given the very limited federal government resources for culture, fledgling or non-professional cultural activities should be supported primarily from local and provincial funds." Other intervenors argued that, in the performing arts at least, a relationship between professionals and amateurs was rewarding for both. Walter Ball of Saint John observed that resident community professionals can "promote the development of amateur groups towards professional and semi-professional standards." Like many others, he saw the question as one of getting back to cultural roots, and remarked that "we must go back to scratch at the community level and build, build, build." In this regard, the Okanagan Symphony Society, representing an orchestra which has both professional and amateur players, shared their experience with us. "Since this Society has been in a position to employ professional personnel," they reported, "these professionals have not only enhanced the quality of the artistic presentations of the orchestra, but have contributed to the quality of life in the communities in which they live by the high calibre of their music teaching activities." The International Symphony Orchestra of Sarnia and Port Huron made a similar observation, suggesting that "federal funding should be available to community orchestras."

Jan Matejcek, of the Performing Rights Organization of Canada, was more sceptical on this issue. He told us that "the relationship between professionalism and amateurism has been resolved in so many other countries," that it should not be a "subject of discussion in Canada." He felt that mature amateurs rarely developed into professionals. "I have been witness," he said,

to the "implanting" of many professional musicians into amateur orchestras that led to the destruction of the sense of togetherness and fun in performing amateur concerts. The attempt at forming new professionals led to complete disillusion and frustration on the part of amateurs, and to the same sense of frustration on the part of professionals, who were unable to cope with the atmosphere of amateurism surrounding them. Let's keep both categories separate, and let's give more support to both categories on a different level, but let's not try to combine both to the detriment of either category.

Country and Region

We heard from performing arts organizations considerable comment on the appropriate balance between foreign, Canadian and regional content. There was comment also on the balance to be struck between foreign, Canadian and regional resources, especially human resources.

In its written brief, the National Arts Centre spoke of the need in the performing arts to produce "the right blend of the three magical 'Cs' — Classical, Contemporary, Canadian." Many intervenors seemed to concur with Colin Jackson of the Manitoba Theatre Workshop who stressed the importance of having "a significant canon of our own dramatic literature. If we

do not develop such a canon of dramatic (and choreographic and symphonic, etc.) 'literature' we shall never truly have our own culture." The Canadian Opera Company, representing a discipline often thought to be exclusively European in orientation, told us of its desire to establish opera "as a native Canadian art form, an expression of the Canadian psyche."

The Canadian Conference of the Arts addressed itself specifically to the problem of what it called "Canadian materials" and argued that "the arts of other cultures become Canadian through the interpretations of our own artists." It may have been for this reason that the Professional Association of Canadian Theatres offered the maxim "Canadians first, but not exclusively." The Association felt that non-Canadian artists should be "guests in our house" but that "the overall leadership and growth of Canadian theatre should be guided by Canadians." The Association of Canadian Orchestras told us that "orchestras, like other performing arts [organizations] are really on the horns of a dilemma on this issue." The Association felt that the "development and employment of Canadians and use of Canadian material" and "box office appeal" have "not always been viewed as compatible." Nevertheless, Dennis Sweeting noted that the Kawartha Festival had adopted a schedule of predominately Canadian plays because of a "dawning realization that patrons did not dislike Canadian plays but, in fact, wanted to see reflections of Canada."

These same tensions, we learned, exist between the various regions of the country. Sometimes we heard the view that the arts prosper best in a metropolitan environment. Speaking for her discipline, Vanessa Harwood-Scully, a principal dancer of the National Ballet, told us that "dancers have to live in the city." Pat Dewar, the Saskatchewan regional officer for Dance in Canada, saw things differently. "Major cities," she maintained, "do not have the corner" on talent. The Newfoundland Dance Theatre expressed a similar point of view. "There should never be one Canadian culture," it stated, suggesting that

the strength of Canadian arts lies in the very fact it is a composite of many cultural pockets in varying stages of development. Canadian policy must reflect an understanding of the differing geographic, economic and social environments in which artists are developing. No one standard or measuring-stick can be applied across the land.

Saskatoon's Persephone Theatre, noting that "the tendency of the performing arts is to develop most easily and securely in large urban centres," thought that it was

now time to anticipate the growth of the performing arts in our smaller cities and more importantly to stimulate the cultural contributions that come from such cities. The cultural milieu of these smaller centres perhaps relates more closely to the land and

geographical peculiarities for the inclusion of these aspects of our cultural identity. Single centrepiece programs and institutions provide little service to a community such as ours. Such showcases of excellence as the National Arts Centre are relatively inaccessible to the citizens of Saskatoon.

The National Arts Centre was a common focus for such criticism. Some intervenors saw it as a political centrepiece which does not pay its own way, culturally or otherwise. Performing arts groups objected to its permanent production companies which, they said, created unreasonable competition for talented personnel, and perhaps also for federal monies for the performing arts. Other intervenors, however, had praise for the concept of a national arts centre. The Halifax Dance Association observed that

it is appropriate that the National Arts Centre is located in our nation's capital and provides the opportunity for the showcase of regionally developed performances of national interest. Today performing at the National Arts Centre is recognized as an achievement of national excellence and this benchmark opportunity should never be lost.

Dance

More perhaps than in any of the other performing arts, the practitioners of the dance in all its forms are decidedly internationalist in their outlook and reluctant to draw distinctions based on any considerations other than perceptions of excellence. As the Committee learned from Dance in Canada, a service organization that comprises both amateur and professional groups, as well as individual members, "the dance world...both nationally and internationally, is relatively small." Thus, they continued, "an international exchange of information, experience and artistic product is essential to the continued development of the artist." This view was put emphatically by the National Ballet of Canada, which considered classical ballet a particularly international art form. "The most popular ballets in our repertoire," the National Ballet wrote,

which ensure essential audience support are those originally choreographed and performed by companies in England, Russia and elsewhere in Europe. Canadian professional ballet dancers leave Canada to work abroad in order to develop their careers and in exchange we receive many talented dancers from abroad who add immeasurably to the artistic growth of our company. It is a fact that the National Ballet of Canada would find it very difficult to continue to perform effectively if it did not have the flexibility which permits an exchange of dancers between Canada and elsewhere.

The need for "flexibility" was a point raised by nearly all the dance companies and schools that communicated with us, whether under the rubric of national "content," funding criteria or touring programs. The National Ballet School saw the question in terms of prospects for the "Canadianization" of dance:

No nationalist policy, regardless of the intensity of the convictions with which it is advocated or the sincerity of the good intentions behind it, can give a single young boy or girl the perseverance, the strength or the courage to work 52 weeks a year, year in and year out, to try to achieve the rare heights of perfection by which our culture, and the success of our cultural policies will, like it or not, be measured... Dance could, of course, be Canadianized, just as Stalin and Lysenko arranged for Russian wheat to grow according to communist principles of genetics. Fortunately for dance, the government of what became the world's largest wheat-importing nation left the Bolshoi alone.

With similar precepts in mind, Ottawa's Le Groupe de la Place Royale addressed itself to the question of citizenship and funding:

Grants should be awarded on the basis of contribution and merit rather than citizenship. We cannot underestimate the fact that foreigners were the pioneers who, through the strength of their convictions, birthed and nurtured the development of every dance organization which is presently a member of the Canadian Association of Professional Dance Organizations... A more flexible granting system should be devised whereby artistic achievements and standards of expertise can be weighed against nationality.

In another vein, dancers and dance companies all expressed an abiding enthusiasm for touring their work, not only abroad, but within Canada's borders as well. Indeed, in the words of the Royal Winnipeg Ballet, "the life blood of any professional dance organization is its touring program." By its own account, the Royal Winnipeg presented 88 performances in the 1980-81 season, "only 21 of which were performed for its home audience in Winnipeg." The emphasis put on touring was also reflected in figures provided by Canada's other major dance service organization, the Canadian Association of Professional Dance Organizations (CAPDO), which reported to us that in the 1979-80 season, its member companies gave 227 performances "at home" and some 387 on tour within and outside Canada.

CAPDO saw the non-verbal nature of dance as giving it a special role to play both at home and abroad. First of all, dance is able to "communicate unimpeded by language to Canada's officially bilingual and multicultural society." Dance, moreover, could "easily act as a cultural ambassador for

Canada because of [this] same ease of communication." The Royal Winnipeg Ballet also referred to its members as "cultural ambassadors of Canada [who] bring a strong reflection of Canada's cultural accomplishments to the people of the world." Other incentives for going on the road cited by CAPDO included "facility and audience demand limitations on how many performances each company can realistically expect to give at home." One of the most basic reasons for international touring, surmised CAPDO, had to do with the fact that "world-class dancers are hard to retain if they do not have frequent opportunities to appear before audiences which see other international companies in venues such as London and New York."

In the final analysis, however, all such considerations had to be weighed against the spiralling costs of travel, along with the concomitant decline in funding levels over the past several years. The widening gap between costs and subsidies was felt with particular frustration in the international arena, especially when the position of Canadian companies was compared, as it was by CAPDO, with that of many foreign troupes:

European dance companies receive government subsidies in the 60-85 per cent area and thus can tour quite easily without serious cost restraints. American dance companies on tour may be subsidized by the U.S. National Endowment for the Arts. Assistance from the Canadian Department of External Affairs is available and can help to offset these competitive disadvantages — but the budget for these purposes has been straight-lined for several years. The maximum assistance is the same today as it was in 1972. In the interval, airfares, shipping costs, food and accommodation bills (in Europe, especially) have doubled or tripled.

In its brief, the Royal Winnipeg Ballet noted that when it toured South America in 1974, its grant from the Department of External Affairs "was in excess of \$200,000." By contrast, the Ballet had been advised recently that its grant for a European tour in the fall of 1982 would be "well under the \$200,000 mark." The company's brief thus drew the conclusion that "the support of External Affairs has not in any way kept pace with the needs of touring ballet."

A very similar situation was described by the major ballet companies in relation to domestic touring, which is funded by the Touring Office of the Canada Council. The Royal Winnipeg acknowledged the Council's support, which had enabled it "to fulfil [its] touring obligations across Canada each year" — and this included tours to "many smaller communities that would not have an opportunity of experiencing a live ballet performance were it not for [the] company's touring program." Unfortunately, the brief continued, the costs of touring had mounted substantially, and Touring Office support had not kept pace. "If the Royal Winnipeg Ballet is to continue to provide the best quality dance entertainment across Canada," they argued, "the support from the Touring Office must be increased."

The financial woes visited upon dance touring programs reflected a threat to the whole pursuit of excellence in dance, according to the National Ballet, whose brief warned of the beginnings of "a deterioration which [might] undo 30 years of success and achievement." For a smaller modern dance company such as Le Groupe de la Place Royale, however, the recent policies of the Touring Office had shortcomings of another kind:

Eight years ago the Touring Office of the Canada Council was set up in order to take the performing arts to the people. The policy of decentralization had a number of effects on the dance market in Canada. Although intentions were laudable, the dance field suffered both from over-exposure to an uninitiated public and a lack of, or ineffective, marketing strategies by company administrators. A decade ago, the market was wide open and the number of touring companies was much smaller than it is today. It seemed quite feasible to mass-market the dance. However, the inexperience of company administrators, the Touring Office and community sponsors had a very negative effect on the market.

Le Groupe did go on to say that efforts had been made over the last four years "to remedy the situation." Remedies should not, however, be based on financial or marketing strategies alone, and Le Groupe warned that "we must be wary of catering to the market at the expense of artistic integrity."

The financial obstacles that may stand in the way of touring, or threaten the discipline as a whole, are only part of a larger set of problems arising from the peculiar working conditions associated with dance, which is perhaps the most physically demanding and least materially rewarding of all the performing arts. "Dancers," as Dance in Canada put it quite simply, "are notoriously underpaid. With the exception of dancers employed full-time by the largest dance companies, it is extremely difficult to earn enough money to survive even at subsistence level." These difficulties are compounded by

the highly specialized physical demands placed upon a dancer [which] require that the training period extend through the entire career. Virtually every professional dancer must train every working day. These demands on time and physical energy (and perhaps even finances, if he is unaffiliated) make it very difficult for the dancer to supplement his income through part-time, outside work.

For the dancer who must not only train, rehearse and teach, but also administer, professional life can be a daily grind, as Gail Innes of the Newfoundland Dance Theatre told the Committee in St John's:

A dancer puts out a lot of energy during the day. I do a two-hour class every day, and that's just to keep in shape and has nothing to

do with the rest of my day. The rest of the day [is spent] teaching classes; you are choreographing, you are using your body and you are using a lot of physical energy; and then it's very difficult to marshall this energy and on top of that administrate, get grants and write briefs. To set up a dance company, to keep it going, is very difficult.

To make matters still worse, dancers must contend with the added liability of a severely limited working career. "The professional dancer," explained Dance in Canada, "begins training as a child or teenager. By the time he reaches his forties his career is finished. When most performing artists — the actor or musician, for example — are approaching the peaks of their careers, the dancer must retire."

The professional life of those who create and stage new work — the choreographers — is no less complicated in that, unlike the composer or playwright, the choreographer is obliged from very early in the creative process to work in conjunction with the performing artists themselves. According to Dance in Canada, this unique requirement gives the choreographer three basic choices: to form a company, choreograph for an existing company or work with performers willing to dance without compensation. The inevitable result, explained Dance in Canada, is that "our primary creative artists are spending a large part of their careers working for little or no pay and are forced, if they wish to work at all, to convince performing artists that they should do likewise. Such a situation is not only a financial disaster, but a psychological and moral one as well."

Pat Dewar, of Dance in Canada/Saskatchewan brought a related observation to the Committee's attention at the Saskatoon hearings when she suggested that certain policies expressed in the Canada Council policy paper, *The Art of Partnering Dance: A Federal Pas de Deux*, were seen as detrimental to the development of both choreographers and individual dancers. The statement that "companies are the vehicles of expression and training ground for the creator" tended, in her opinion, to enhance the role of companies at the expense of solo dance artists. "The statement," she continued, "denies the whole historical movement of modern dance, which owes its development to independent dance artists."

Opinions were divided on another important policy of the Canada Council, that of supporting only a limited number of dance companies of very high standard. For the Halifax Dance Association — which wished to expand its school "to provide a professional development program leading to the formation of a resident professional company" — this policy was unacceptable:

The current Canada Council regulation in this respect prohibits the funding of a ballet or modern dance school without a direct association with a recognized, resident professional performing company. Without the company, no school — without the school,

no company. It is a little like the old chicken-and-egg joke, only this time current federal cultural policy either strangles the chicken or scrambles the egg. If we had relied on the cultural policy system, we wouldn't have made it past year one, let alone year eight plus.

Although most established companies were in favour of this basic Council policy, the Alberta Ballet Company noted that since new companies cannot achieve substantial earned income levels overnight, "funding for new companies could be based on the seed money approach. This approach would give a new company the time to prove a public demand for its product; otherwise it would lose government funding when the seed money expired."

Both Le Groupe de la Place Royale and Les Grands Ballets Canadiens were opposed to systematic restrictions on growth, for the simple reason, as they saw it, that this might further confirm conservative preferences for more classical forms of dance. Without suggesting that there was any friction between the various schools, Les Grands Ballets did make a plea for a more modernist and open-minded approach:

We all — rightly — support the principle that the classics and public accessibility to them remain essential to the understanding of all art forms. But in 1981, should they still be our staple diet? These remarks... are aimed at an attitude of mind which permeates the thinking of many orchestras, the mass media and, therefore, many aspects of our cultural life. That is to say, one does not have to be dead to have one's works performed by Canada's leading artistic institutions — but it certainly helps.

In a passage from the brief of the National Ballet, artistic director Alexander Grant attempted to reconcile traditional standards with the need to open up new artistic vistas:

We will never have a ballet company of international stature unless we pay constant attention to our yardsticks of excellence, i.e. the classics, and simultaneously produce contemporary works, yes, risking the possibilities of good, bad and indifferent results... During the course of years, trends and traditions change, but the basic truths do not. One can fairly easily "keep up with the times," but our main concern should be the creation of numerous new works in the hope that one or more may achieve timeless, universal and lasting qualities.

Music

Musical training, the notion of "giftedness" and the need to identify early in life a special aptitude for music were considerations stressed by many

intervenors in this field. As the Committee on the Training of Orchestral Musicians in Canada argued, "music is an art and skill which can only be learned perfectly if the student is exposed [to music] at an early age. Early exposure is the right of every child whether he be destined by gifts to become a performer or, as a member of future audiences, to find his life enriched by listening." The Committee on Training went on to stress that the responsibility for detecting musical ability lay with the schools. "The all-important foundation years for music training," it said,

coincide with elementary education. The integration of music training and education is so necessary and meaningful that it is important that the federal government take a coordinating role in involving itself not only with the provinces, but also in helping win support of the municipalities, as well as the private sector.

The problem of coordinating provincial jurisdiction over education with a national cultural initiative to improve music development concerned many intervenors. The Organization of Canadian Symphony Musicians noted that "many areas in education can only be adequately serviced by a nationally administered program. Music, with its dependence on high artistic standards, is one of them." Other proposals for bridging the jurisdictional gap focused on national service organizations acting as liaison groups to administer federal policies. The Canadian Music Centre recommended that "the Canada Council, in concert with regional funding bodies and appropriate regional educational authorities, should encourage the use of Canadian music in schools through project grants to the Canadian Music Centre." To similar ends the Canadian Music Council made proposals for funding national teachers' associations in order to "help [teachers] keep abreast of current directions in their profession," as well as for dedicating to music education "a specific portion of the funds the federal government gives to provinces for education." The Royal Conservatory of Music saw the need for improving musical instruction on a national basis. "Ultimately," the Conservatory said, "a music school of . . . professional aims and quality for the crucial 13-18 age group should evolve."

The Canadian Music Council also reminded the Committee of the need for "training institutions of high quality at pre-professional and advanced stages," and recommended further study of the concept of a national music school along the lines of the National Theatre and Ballet Schools. However, the Committee on the Training of Orchestral Musicians urged that such a school not be created until a supportive infrastructure was in place. An organization currently filling such a need at an informal, community level is the Préville Fine Arts Centre, which recommended that the government "recognize the effectiveness and usefulness of self-financing ventures such as the Préville Fine Arts Centre, and that it carry out a feasibility study on our use of buildings housing public institutions such as Champlain College."*

Proposals for improving music education in schools were numerous. The Canadian Association of Youth Orchestras wanted to see "the introduction of music as a core subject at the earliest possible grade level all across Canada." The Committee on the Training of Orchestral Musicians suggested that voice and ear training for students be carried out by competent teachers under specialist supervision. The Canadian Music Centre proposed "printing further guidelists of published music suitable for use in Canadian classrooms," as well as one of "unpublished music suitable for use in Canadian classrooms and to interest Canadian music publishers in the publication of more music for use by young people." The *Fédération des harmonies du Québec* deplored the lack of Canadian and bilingual training materials, noting that the market in Canada was too small to support adequate efforts in this direction.

Other intervenors, underlining the importance of individual music training, pointed out that while a school may provide certain general kinds of music education, learning to play an instrument requires close attention from a teacher. An intervenor from Nanaimo, British Columbia lamented what she called "the relatively low value which is placed on the profession of the music teacher." She said that Canadians "must give greater recognition, both financially and spiritually, to the role that the teacher and 'bread and butter' musician can perform in our society." Further to this point, the Canadian Association of Youth Orchestras felt tuition fees for musical training should be deductible from taxable income. The Vancouver Symphony Orchestra noted that deductibility of tuition fees would in practice require the certification of instructors. The Organization of Canadian Symphony Musicians felt that "Manpower grants" offered by the federal Department of Employment and Immigration could be applied to improve the individual skills of orchestra musicians. The Vancouver Symphony Orchestra also suggested that the federal government, in consultation with the Council of Ministers of Education, establish a shared-cost program with provincial governments to train orchestra players.

There was enthusiasm also for the idea that larger and smaller orchestras should lend support to each other. The Association of Canadian Orchestras told us that "the smaller organizations acknowledge that the existence of healthy major orchestras is essential to their well-being. Benefits obtained from the majors include instrumental instruction, managerial assistance, additional professional players for selected larger works, potential conductors and, in general, a model to emulate for matters ranging from programming to fundraising." To the same end, the Prince Edward Island Symphony Orchestra recommended better arrangements to allow smaller orchestras to borrow orchestral repertoire from larger ones.

A number of intervenors described the kinds of difficulties that can arise for musicians once their basic training is behind them. The Canadian Music Council emphasized that musicians need financial assistance at two crucial periods in their careers: immediately upon completion of training, and in mid-career when an "extra push" is needed. Accordingly, they proposed

creation of a "centre for the Canadian performer" which would finance a "regular circuit of début concerts for young performers and a subsidized touring agency for those in mid-career." Ron de Kant of the Department of Music, University of British Columbia, recommended gradually decreasing grants at the end of initial training to ease the transition into employment. The Association of Canadian Orchestras put forward suggestions regarding the career development of young Canadian conductors. It was the Association's opinion that "a system should be established to identify talented potential conductors. Once identified, a program of further study or scholarships and apprenticeships with the best conductors and coaches, both abroad and with the major orchestras in Canada, should be initiated."

As the Committee was to learn, the career problems of the performing musician do not evaporate once he has secured a professional position. We heard as much concern expressed over term of employment and employment status as we did over lack of employment opportunities. Symphony orchestras, like many other performing companies, must often stretch their budgets by offering employment for only part of the year, leaving their members to their own devices for as much as two or three months during the off-season. The Vancouver Symphony Society explained to us that

in spite of the fact that the VSO is considered to be among the top twenty orchestras of North America, it can only afford to pay its musicians — who are employees — for 43 weeks of the year. Not one of Canada's major professional orchestras provides its musicians with year-round employment, a fact that the vast majority of the labour force takes for granted. According to our research, Canada lags seriously behind the major industrialized nations of the world in this regard. The major professional orchestras in all other industrialized countries have year-round employment. Consequently we lose many good musicians (including the best Canadians) to other countries where they can obtain full employment as symphony musicians.

By way of redressing the unhappy consequences of having good musicians leave the country in search of better working conditions, the Organization of Canadian Symphony Musicians suggested that the Department of External Affairs develop a system for maintaining contact with musicians who have already left, in order to facilitate their eventual return to a professional position in Canada. Other intervenors remarked on the drain of talent *within* the country, and in particular within the realm of popular music. Thus Toronto's Pizazz Productions reminded us of what it called "a misconception in this country" that "cultural areas like popular and rock music are such profit-makers that they need no assistance, that assistance should be reserved only for the 'struggling arts'." They maintained that "the majority of professional musicians and entertainers eventually end up leaving the

business due to burn-out, financial trouble or frustration." Accordingly, they stressed the importance of "getting Canadian talent into the mainstream" of Canadian life.

As we have pointed out in a previous chapter of this report, an abiding concern of musicians, and indeed of all performing artists, is clarification of their employment status. In our society, it is widely assumed that people gain their livelihood either by working for someone else or through self-employment. For the purposes of income taxation and many social benefit programs, such as pension plans and unemployment insurance, the treatment of each of these two employment categories is often quite different. But musicians, and many other performing artists, often do not fit neatly into one or the other of these two categories, and they frequently wind up enjoying the disadvantages of one category, but the privileges of neither. The policy for taxation of symphony musicians was characterized by the Orchestra Committee of the Calgary Philharmonic Players' Association as "grossly unfair":

In the Calgary Philharmonic we are classified as employees. Federal income tax, pension and unemployment insurance contributions are deducted from our pay cheques at source but as employees we may not deduct from our taxable income those very substantial expenses which are absolutely essential to our job.

The most substantial among these professional expenses are of course those related to the buying, maintaining and insuring of instruments. Whereas the average Calgary Philharmonic player's salary in the 1980-81 season was \$14,800, the average musician owned instruments with an insured value of over \$13,000. "At today's interest rates," the Orchestra Committee noted, "the size of this professional though as yet non-deductible expense is staggering." Even the insurance premiums are, as they put it, "formidable." Yet this was only one set of expenses among many legitimate business expenses connected with travel, studio space, advertising, professional fees and so on. The Orchestra Committee maintained that all of these should be deductible for musicians who are technically employees, in just the same way that they are already deductible for those who are technically self-employed.

A number of intervenors laid stress on the need to promote the creation and performance of original Canadian music. As the Canadian League of Composers put it, "it is possible that Canadian creators of music are only slightly better off [in 1981] than they were in 1951." The League argued that there should be special grants from the Canada Council or the Department of the Secretary of State to allow universities to have a Canadian composer-in-residence, or else to have special chairs of composition which would highlight the central role of the composer. These grants, it said, should be reserved exclusively for Canadians. The League felt that

ways must be found to introduce more Canadian music, new or existing, into schools for performance, and more studies of Canadian musical history and life. Although education is primarily a provincial responsibility, the government of Canada must do something to redress this shocking situation that exists in regard to the ignorance of Canadian composers and their music in the schools.

For its part, the League recommended that the Canadian Music Centre "be given increased funding to fulfil its role as the promoter of Canadian music." It also endorsed the concept of a Canadian quota on orchestral performances, and recommended that the existing Canada Council requirement of a 10 per cent Canadian quota on orchestral performances be enlarged in future, and extended to all artists and groups subsidized by the Council "where music is an integral part of their operations." The Canadian Music Centre made recommendations regarding music in the schools, including "commissioning missing-link works from Canadian composers in areas of music where none or few are available for school children to perform... conducting workshops with Canadian composers and school supervisors and teachers" and "commissioning graded series of pieces for school bands."

In its analysis of the problems of Canadian music, the Canadian Music Publishers' Association argued that "Canada will have its own music when the music publishing industry is able to develop and plays its role as the long-term developer and promoter of Canadian composing talent, as is the case in all countries with vital music industries." This intervenor also gave us insights into what it saw as the shortcomings of current Canadian copyright legislation, an issue dealt with in several other chapters of this report. "Long-term development of [music] writing talent," the Association said, "requires sufficient long-term financing to pay for that development. Copyright law has been the only mechanism offered to meet this demand. The Copyright Act has undermined this fundamental financing tool for composers and publishers in Canada." Over and above its concern with the effects of copyright legislation on music publishing, the League of Composers lent its support to the transfer of responsibility for revision of the Copyright Act to the Department of Communications. It also proposed a tax on blank audio and video tape to provide funds which would offset irrecoverable proprietary income, urged that provisions for cable television should permit composers to benefit from broadcasts in that medium, and stressed that revised copyright legislation be drafted to take account of new technologies as they emerge.

In addition to recommending increased support for the Canadian Music Centre, the Alliance for Canadian New Music Projects argued for measures to assist the music publishing industry which, it said, "is limited by cutbacks in its efforts to publish the serious music of Canadian composers. Canadians have a responsibility to ensure that this music is available in published form not only for present-day performers, but for those of the future as well."

Alberta Keys, a Calgary music publisher, observed that "the small, independent publisher has a role to play in printing regional composers' music and Canadian editions of standard works." In view of the distribution difficulties faced by such publishers, it thus recommended a "cooperative system of advertising and distributing Canadian works."

Opera and Music Theatre

In the words of the Professional Opera Companies of Canada (POCC), "opera is a significant cultural industry in Canada today, serving an audience... of over 550,000 Canadians through main season productions, school touring, educational programs, concerts, broadcasts, summer festivals, workshops and other community service projects." It is also a cultural activity whose audience has grown some 37.5 per cent over the past season alone, according to POCC. At the same time, however, there has been a commensurate rise in the total costs related to grand opera, which POCC described as "the most expensive of all art forms to produce." Moreover, according to the brief of the Canadian Opera Company, "inflation, lowered government support and deficit removal plans" meant there was "very little likelihood of any real future growth for the COC until government funding can at the very least keep pace with inflation."

Certain of the problems that plague the performing arts in general seem to be felt most acutely in the field of opera. One of these concerns a shortage of full-scale training opportunities available to young singers at Canadian institutions. "[Even] the Opera Department of the University of Toronto," said POCC, "with its higher calibre of faculty, its more extensive coverage of the repertoire and its larger production capability... can only be considered as an initial step into the professional opera scene and not as full preparation for the operatic marketplace." Training opportunities, their brief continued, are even more limited for operatic designers, conductors and directors. As a result, many major Canadian artists have had to go abroad to complete their professional training in the various operatic crafts. "Both tenor Jon Vickers and conductor Mario Bernardi," said POCC, "developed their craft in Europe. Very few stage directors or conductors have been able to apprentice in Canada and designers largely must work in the legitimate theatre or in television, neither medium adequate preparation for the magnitude of production required for opera." Similar shortcomings exist, it was claimed, in operatic performance and employment opportunities within Canada.

A further concern of several intervenors revolved around the expressed desire to accord opera separate and distinct treatment for funding purposes, as well as to define its aesthetic and professional relationship to what has come to be termed "music theatre." POCC thus recommended that

opera/music theatre be identified by governmental bodies as a

distinct genre in the performing arts, an art form connected with, but separate from, dance, theatre or music; and that within the Canada Council a separate division and budget be established for opera/music theatre.

POCC felt that it was important "to view all music theatre works as a continuum embracing both 'grand opera' and 'musical comedy,'" defining music theatre as the "North American counterpart of the Viennese operetta, French *opéra comique* and German *songspiel*." However, Michael Bawtree, director of the Banff Centre for Continuing Education, took a different view of the matter during his presentation in Calgary. There he told the Committee that traditional operas "are enormous, expensive pieces of art work which have very little to do with this country." It was his opinion that "although we should not exclude totally all Canadian activity in the field of opera, we should concentrate our efforts on developing an art form which is not opera, but which... has a thematic content which says something to us in this country."

In Toronto, Comus Music Theatre explained to us that its founders had been searching for a "new kind of theatre, [one] that combined... instrumental music, actor-type theatre, ballet or dance, vocal music and perhaps visual arts." Comus went on to note that "music theatre is much more visible in other parts of the world... than it is in Canada." Consequently, Comus was faced with a series of obstacles in promoting music theatre, one of which was the difficulty of achieving "proper communications with the people in the funding agencies." In large part, Comus claimed, this was because "music theatre is so ill-defined in the country at the present time." Michael Bawtree of the Banff Centre agreed, asserting that it had been "tremendously hard to establish a contemporary art form using music and words." He was nevertheless convinced that "we have an opportunity in Canada to develop a thing called music theatre," which might eventually become "an indigenous part of our cultural life."

Theatre

In its brief to the Committee, the Canada Council noted that the second half of the seventies had witnessed a "most extraordinary flowering of the arts in Canada." There had been enormous growth in sheer numbers, the Council said; thus "the 50 professional performing arts companies which existed at the start of the 70s have grown sixfold to 300." As the Committee was to learn at its Toronto hearings, over half of these organizations are theatre companies. "At this moment in time," said Walter Learning, head of the Council's theatre section, "we are supporting 161 companies across the country, and if you look at those 161 companies you are looking at just about every aspect of the theatrical spectrum." Mr Learning made it clear,

however, that this magnitude of support had stretched the Council's theatre resources "to the absolute limit."

From no sector did the Committee hear more impassioned pleas for restoring equitable levels of funding than from representatives of the theatre community. John Plank of Peterborough's Arbor Theatre Company told the Committee in Toronto that in his opinion "had [the federal government] set out six or seven years ago to put together a massive plan to sabotage the arts, they could not have done a better job than they're currently doing." Noting that Canada is "a very crisis-oriented society," he felt that "nothing very important is going to happen until the lights actually go out." John Neville of the Neptune Theatre, addressing the Committee in Halifax, felt "hurt and angry" that

we have been frozen for the fourth year in a row, when we have worked very hard to help ourselves. That gives us cause for hurt and anger. And that is a manifestation of what we can only perceive as some kind of indifference from "up there." I would suggest to you that the federal government have only themselves to blame, that they created this impression we get that we are being somehow ignored.

Even if some of the smaller theatres occasionally cast a covetous, or critical, eye on the budgets of the larger ones, the Committee certainly did not hear that institutions such as the Stratford Festival had been exempted from measures of austerity. Stratford's artistic director John Hirsch observed that "costs [to the theatre] are going to increase continually because of inflationary factors and the general state of the economy," then warned that "unless we restore the balance of the financial base of this particular organization [Stratford], we are endangering its very existence." In Regina, the Globe Theatre's Ken Kramer talked not only of shrinking budgets but also of his discovery that "the rules of the subsidy game appear to have changed." Thus, at the Canada Council,

they are talking about economies of scale, they are talking about critical mass, they are talking about cutting our coat to fit the cloth... This theatre was set up on the understanding that... in a province of less than a million people you can't economically run a theatre, let alone three. In a city of 150,000 you can't do it based on average percentages across the country and that was the rule on which I operated my theatre for a number of years. And now I sit with a man... and he is telling me that the average Canada Council subvention to a company is 20 per cent and you are at 36 per cent and we are going to have to start a downward spiral.

For all that sheer availability of funds seems to be a major problem in

itself, it became clear during our hearings that funding decisions are complicated by a number of interrelated questions: how should regional balance be achieved, if it should be a funding criterion at all? What audiences should be served? What plays by which playwrights should be given priority? A number of intervenors reiterated Ken Kramer's observations about the difficulties of operating a theatre in an area with a low population density. The Coopérative de théâtre l'Escaouette despaired of being able to survive, let alone thrive, in Acadian New Brunswick. "The fact is," they told us in Campbellton,

that our actors, our playwrights, our directors, our technicians, our designers, our makeup artists, cannot possibly make a living at their trade here in Acadia. Those who choose to stay must resign themselves to living below the poverty line, with more than their share of welfare and unemployment.*

Speaking to the issue of striking a balance in the allocation of cultural resources, the Persephone Theatre cautioned in Saskatoon that

we might, if we are not careful, create the kind of situation that is happening in the U.S., where there are vast cities, larger than Montreal or Vancouver in some cases, that have no theatre whatsoever simply because New York has become the mouthpiece, or Los Angeles, of the cultural identity of that nation. And I think we are in some danger of doing that in this country unless we begin to decentralize our cultural attitudes. Let's not make the same mistake. Let's not allow the three or four major centres in this country to become the sole cultural palaces of the country.

Other theatrical spokesmen were not persuaded of the virtues of decentralization or regionalization. For Jean-Claude Germain of Montreal's Théâtre d'Aujourd'hui, "the concept of regionalization in terms of federal institutions stems from the principle of equalization, of redistribution of wealth."* It was his opinion, therefore, that

applying the same interpretation to the cultural field is nonsense, because this means applying a principle of financial distribution before the fact. I think we need to get back to the basic idea that the role of the Canada Council and the government is to subsidize individual artists and companies, [without] prejudging where they may spring up.*

Jean-Claude Germain's observation was clearly not meant as a plea for cultural centralization, however, since he went on to argue that it would be "ridiculous" to confer "national status" on an institution merely because of

its location in Montreal or Toronto — and no less ridiculous to confer “regional status” on any institution *not* located in one of the larger centres. Despite the intractable limitations imposed by geography on touring, which is becoming prohibitively expensive for many Canadian performing arts companies, Eric Schneider of the Persephone Theatre was optimistic about prospects for the expression of “regional differences” through the electronic media, which he described as “relatively inexpensive and extremely effective.” Indeed, he thought that it “ought not to be the essential concern of theatre to tour because it is very easy to tour on a television screen and very much more effective in many cases.”

Another issue that stirred much discussion centred on the extent to which Canadian theatres ought to be committed to original Canadian plays and their authors. Here, the Committee learned, several different forces come into play: the livelihood of Canadians who write for the theatre, general artistic excellence, and box office turnover as a measure of both financial health and program popularity. The Guild of Canadian Playwrights described a number of structural obstacles standing in the way of financial security for their members. The Guild noted that

royalty payments and commissions at this time in Canada are simply not enough to allow playwrights to make a living from theatre writing alone. Most playwrights supplement their theatre income by writing for other media, teaching, giving readings or talks. Occasionally “bonuses” are available in the form of Canada Council or provincial awards to artists, prizes and writers-in-residence programs at a theatre or educational institution. However, these programs are irregular and limited to a small number of playwrights.

The Guild added that the interests of playwrights are not served by efforts to keep ticket prices low through subsidy payments, since author royalties are calculated as a proportion of box office receipts. By contrast, John Hirsch of Stratford argued *against* steadily increasing ticket prices, on the grounds that high prices might keep large numbers of people away from Stratford. “It seems to me,” he continued, “it is morally not justifiable to subsidize an organization which increasingly can only serve certain members of the society, those members of the society who have quite a bit of money.” He thus felt that “as many people...should have access to what we are providing as possible. If it is not possible, if it is caviar for the general, I don’t see how any [public] subsidy is really justified.”

A number of suggestions were put forward for promoting Canadian plays and improving the lot of the playwright. One of these came from the Canadian Independent Theatrical Producers’ Association (CITPA), which suggested that “the theatrical community would benefit from a public relations campaign aimed both at the marketing of Canadian properties

outside of Canada as well as to our public, press and the business community, to increase awareness of and pride in our own indigenous theatrical industry." Playwright George Ryga expressed concern over the problem of theatrical properties that are tied up indefinitely on long options, and recommended "imposition of a period of limitations on acquisition of copyrights for such purposes as publication, film, television and related productions for a time not to exceed five years, unless active attempts at production can be proven." Taking yet a different tack, the Guild of Canadian Playwrights recommended that

a tariff be instituted for the theatrical use of all plays that are imported, and a royalty established for the use of all plays now in the public domain (and thus not liable to a royalty charge). These monies would be put into a "New Works" fund to be administered by the Canada Council for the research, development and production of new Canadian plays.

Not all intervenors agreed that quotas or levies designed to bolster Canadian content were desirable, especially during times of economic restraint when, as British Columbia's Green Thumb Theatre put it, "the arts generally become far more conservative in their programming so as to ensure that box office revenue will fill the funding gaps." The Manitoba Theatre Centre (MTC), was adamantly opposed to Canadian content quotas, and told the Committee that it was not the place of any government agency

to indicate to a theatre how much or how little Canadian content it should be obliged to program into a season. Only the theatre in question knows what kind of playbill is appropriate for its audience at a specific time in a specific place. It is to be assumed that every theatre will be devoted to providing an appropriate amount of indigenous programming, but is should not be ordered to do so, or punished if said programming is not forthcoming.

This was more than a matter of principle to MTC, since, as the Centre put it, "every time we produce a new play, we are taking a terrible financial risk... a risk that we are given little or no incentive for [by the Canada Council]."

Joseph Schoctor of the Citadel Theatre was equally opposed to what he termed at our Edmonton hearings "criteria... based on a quota system or on a Canadianization system." He was dismayed at the lack of funding guidelines and the "great inequities across the country which are regionally and politically motivated." The "proper" use of subsidies, moreover, did not extend to supporting theatres showing a consistent deficit, merely on considerations such as program content or service to a region. He expressed opposition to the deficit-reduction grants awarded under the Department of

Communications' Cultural Initiatives Program, which are "encouraging and rewarding organizations who have found themselves in a deficit position." Since companies showing a surplus were rewarded with only a "token gift" under this program, Mr Schoctor concluded that "it today pays arts organizations not to manage carefully, not to manage prudently, to get into a deficit because somebody down the line is going to bail you out."

The Canadian Independent Theatrical Producers' Association took the general view that audiences should be seen as "voting" at the box office for the plays of their choice, and that success should become an important yardstick in policy-making. In its oral presentation, the Association laid great stress on the concept of the "transfer house," a larger venue available for hire to any producer wishing to promote a promising play on a serious commercial basis. The Association urged tax incentives for capital investment in transfer houses, and described the current frustrations of Canadian producers for whom such venues are in very short supply:

A producer may recognize a modest-sized show as having commercial potential and he may even have the capital necessary to transfer it into a commercial venue. But a transfer house of adequate size or proper ambiance [may not be] available, ambiance being an important point because the theatre-going public has become increasingly more sophisticated, and they expect to have theatres which cater to their maturing tastes as well... It should be kept in mind that the slow development of experience in touring and transferring shows is keyed all too directly into the lack of available spaces for use in this country.

Speaking for the smaller, non-commercial companies, Victoria's Bastion Theatre argued that when a producer *did* turn a healthy profit by transferring or touring a play, the original producing company that made the success possible in the first place seldom got the recognition it deserved. What happens, Bastion explained, is that the

non-profit theatres do all the research and development and exploration over a period of years necessary for discovering the occasional "gold mine"... Then an independent producer simply mines the gold at a very lucrative profit. Some of the money does revert to the "prospecting" theatre, but usually there were scores of theatres over decades of working with artists which led to the final moment of discovery. The commercial theatres, the broadcasters and the film industry all need the not-for-profit performing arts for this reason.

One of the distinguishing features of Canadian theatre is the existence of an artistic community devoted to the creation and staging of entertainments

for children and young people. The importance of this activity, in the estimation of the Green Thumb Theatre, has to do with the fact that Canadian plays for children examine "a wide range of Canadian concerns"; touch "the minds and the hearts of the next generation"; and "reach an amazing proportion of developing Canadians." Children's theatre has, in fact, a "huge audience by comparison with adult theatres." Green Thumb, for example, "plays to 75,000 [spectators] annually — the equal of the Vancouver Playhouse, British Columbia's major regional theatre. [Moreover], we are not the exception, but the rule." Audience growth has been commensurate with growth in other areas, according to Prologue to the Performing Arts: "350,000 children will see a Prologue-sponsored performance this year, compared to 45,000 in 1967; 30 professional companies, both French- and English-speaking, are currently performing for children under our auspices, compared to three in 1967."

Despite these impressive figures, children's theatre in Canada has been accorded neither the status nor the financial support it deserves, several intervenors told us. "Critical acclaim and financial security ought not to be reserved for artists who perform for adults," wrote Prologue to the Performing Arts. "In certain European countries, performing for children is a privilege for the experienced artist, not a means of survival for the apprentice learning his trade." Speaking in Calgary on behalf of her colleague Joyce Doolittle, Zina Barnieh speculated why "many companies start as theatres for young audiences but [then] often drift away to adult theatre." She wondered "whether [if] the rewards of all kinds, not just financial but in status, in recognition... were there in theatre for the young, maybe they would not be tempted to go off to adult theatre." The Théâtre le Carrousel of Montreal stressed the educational function of its work and urged the government to provide more funding "to help us in promoting children's theatre, so we can do more in the schools, because people are still uncertain about it and don't necessarily see why it's important."*

The financial troubles of the theatre are particularly acute in children's theatre — what Green Thumb called "the poor orphan at the bottom of the slag heap." For Zina Barnieh, "the amount of money and energy the federal government puts into theatre for young audiences... is dramatically insignificant compared to the amount of money it puts into adult theatre." Because of the low level of subsidy, the Carrousel found that "the schools would like to bring in more theatre, but find the costs prohibitive."* Other intervenors, while certainly agreeing that funds were short, did not see money alone as the solution to the problems of children's theatre. Ken Kramer of Regina's Globe Theatre did not feel that children's theatre would be enhanced by separate treatment, and noted that "the federal government ought to look at the theatre as theatre, whether it is playing for children, whether it is playing for adults or whether it is playing for old people."

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Writing and Publishing

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Writing and Publishing

The literary field includes not only authors, without whom the field would not exist, but also the publishers, distributors, retailers and librarians who bring the authors' work before the public. Thus the field embraces art, industry and public service, an amalgam that was reflected in submissions received and heard by the Committee. The submissions dealt with the many ways in which government programs and policies already affect the writing, publishing and reading of books and periodicals in Canada, but we also heard proposals for new initiatives. Indeed, the quantity and quality of the recommendations provide some indication of the remarkable growth of Canadian literary production in both languages during the 30 years since the Massey-Lévesque Commission presented its findings.

By and large, various segments of the writing and publishing field were represented at the Committee's public hearings by their professional associations, either national or provincial. As will be seen in the summary of themes and recommendations below, only a few individual writers or publishers came forward.

Writers

The various recommendations presented to the Committee concerning the professional well-being of Canada's writers were set against a background of the primary importance of writing for cultural expression and the disadvantaged financial status of writers today. The Canadian Conference of the Arts (CCA) drew attention to the fact that

over the past ten years there has been an extraordinary growth in Canadian writing and in the size and enthusiasm of Canadian audiences for new writing of all kinds by Canadians living in all parts of the country... Writing occupies a central and very influential position in our culture. The thousands of books, articles, films and plays enjoyed by Canadians of all ages every year are all, in the first instance, creations of the writer. The written word fuels the

enterprise of publishing, film and television production and stage performance.

Book publishing company McClelland and Stewart Ltd stated in its brief that

book publishing can be considered cultural only insofar as it serves the interests of Canadian writers. Beyond that, it is a business with all the risks and rewards of any other. Writing — the creative output of Canada's writers — is culture with no qualifying adjectives required.

Nevertheless, the CCA brief continued, "the financial reality facing writers today is frankly discouraging, despite the growing popularity of Canadian literature and drama." That financial reality was supplied to the Committee in a brief submitted jointly by the League of Canadian Poets and the Writers' Union of Canada. The brief quoted a 1978 Statistics Canada survey which showed that, out of 800 Canadian writers defined as working full-time at their profession, 350 (or 44 per cent) received an annual income of less than \$5,000 from writing; the median income from book royalties was \$1,050. The Writers' Union stated that, of its own membership of 335 published prose writers, almost two-thirds earn less than \$10,000 per year from *all* sources and only one-fifth earn more than \$17,000 per year from all sources.

The League of Canadian Poets, in the same brief, put its members' average total income from writing in 1979 at just below \$2,400; the average for poets' book royalties was less than \$220. Similarly, the difficulties of earning a living wage as a full-time writer were illustrated by the Union des écrivains québécois in its appearance before the Committee at the Montreal hearings. In a survey of its membership of nearly 300 writers in all genres, the Union found 35 living solely from their writing income, of whom only 10 or 12 earned an adequate amount. And the Guild of Canadian Playwrights found that, in 1979, 75 per cent of its 85 members earned \$1,250 or less from writing for the theatre, noting that "the playwright is the only theatre worker whose income totally depends on the box office success or failure of the play (whereas all others involved in a theatre production are paid on a salaried basis)."

Two concrete examples were given of the low "return on investment" received by writers whose works are published or performed in the small Canadian market. The brief from the Writers' Union of Canada and League of Canadian Poets argued that even a hardcover book approaching bestseller status in Canada, with 5,000 copies sold, would return only \$6,000 to \$8,000 to the author, given an average retail price and royalty rate. And the brief from Playwrights Canada pointed out that, in the hypothetical but typical case of a production playing for four weeks to average capacity in a 300-seat

house, the playwright would earn "a maximum of \$3,780 on a play which he might have spent over a year developing."

It was put to the Committee that these figures should be of concern not only to writers, but to all Canadians. "The works of our writers contribute to our cultural life and identity. It would be a loss to our cultural and national life if our writers were forced to abandon their vocation in order to make a decent standard of living," to quote the brief from the Writers' Union and the League. The brief viewed a solution, however: "the dismal financial situation of Canadian writers can readily be changed with the support of the federal government." The thrust of all the writers' submissions received by the Committee was summed up by a Writers' Union representative speaking at the Toronto hearings, who told us that, since writers are not salaried, their well-being is best served by benefiting from "as many sources of income as possible."

Government Grants to Writers

The most substantial form of direct federal support to writers is the ongoing program of individual grants administered by the Canada Council. Virtually all submissions dealing with writers mentioned this form of assistance, usually with the view that it should be maintained and expanded to allow for inflation. The Writers' Federation of Nova Scotia stated that "our professional (both part-time and full-time) members have declared that money to buy time is their most pressing need." McClelland and Stewart applauded direct federal and provincial support to authors and urged "enlarged commitments in most of these areas." The joint brief of the Writers' Union of Canada and League of Canadian Poets was less sanguine. "A small number of writers receive grants and prizes. The competition is stiff and the amounts small." Similarly, the Guild of Canadian Playwrights stated, "occasionally 'bonuses' are available in the form of Canada Council or provincial awards to artists, prizes, and writers-in-residence programs at a theatre or educational institution. However, these programs are... limited to a small number of playwrights."

The Writers' Union and League of Canadian Poets noted that "the real dollar value of grants fell in 1979-80" and recommended that government funding of the Canada Council "should immediately compensate for the effects of inflation." Conflicting views on the granting system were expressed in submissions from two individual writers: William C. Heine of London, Ontario, felt that writers' grants tend to encourage mediocrity, while Dorothy Livesay of Galiano Island, British Columbia, believed that public subsidy has produced a flowering of the literary arts in Canada.

Few changes in the criteria of existing grant programs were recommended. One modification proposed by the Writers' Union and the League, and supported by the Canadian Conference of the Arts, was that non-fiction writers be included along with writers of fiction, poetry and drama in grant programs for creative writers. Several new programs of direct federal

support, specifically for playwrights, were proposed by the Guild of Canadian Playwrights. These were a program to enable theatres to commission new Canadian works; matching royalty payments to Canadian playwrights; and a tariff on the theatrical use of imported plays, to be paid into a Canada Council fund for the research, development and production of new Canadian plays. Concerning the Canada Council's jury system for selecting grant recipients, the Writers' Federation of Nova Scotia told the Committee at the Halifax hearings that juries should contain better regional representation. The Federation suggested that the Canada Council could improve its knowledge of the regions by consulting regional artists' groups.

Writers' interactions with their public were also mentioned in several submissions. For the most part these interactions are already assisted by federal programs; the concerns expressed were mainly for more substantial assistance, i.e. through the existing Canada Council programs of public readings by authors and writer-in-residence positions.

One brief, from the Canadian Authors' Association, recommended federal aid for the training and professional development of young and beginning writers. In this area, the brief stated, the governmental responsibility for support is not only provincial within the educational system, but also "part of a federal cultural policy."

Payment for Public Use

One proposed form of direct assistance to writers must be singled out. That is the measure, not yet in existence in Canada, known variously as "payment for public use", or "compensation for authors for library use of their works." At the heart of this measure is the view that authors deserve more adequate payment for the public's use of their books in public libraries. At present in Canada the author receives a one-time royalty only on the sale of a copy of his or her book to a library, regardless of how many times the copy is borrowed and read. Variations on payment for public use (in terms of the methods of administering and calculating the benefits that authors receive from the scheme) are in operation in numerous countries, including Britain, Australia, New Zealand, West Germany, Norway, Sweden, Denmark and Finland. The basis for calculating authors' benefits in some of these countries is the mechanism of estimated library holdings of a given title, as opposed to actual borrowings of that title; a holdings-based scheme is currently under study at the Canada Council.

Payment for public use was described by the Writers' Union and League of Canadian Poets as their "foremost priority." Their brief recommended "implementation of the program within the next three years with a substantial funding base," the amount of which was not specified. This measure was also given as a priority by the Union des écrivains québécois, the Canadian Authors' Association (both the national body and its Winnipeg branch), the British Columbia branch of the Writers' Union of Canada, the Writers' Federation of Nova Scotia, the Coach House Press and *Open Letter*,

McClelland and Stewart, and the Canadian Conference of the Arts. In its brief, the Union des écrivains québécois argued that income from a payment for public use scheme would be welcome for its regular and predictable arrival on an annual basis, in contrast to the unpredictability of grants and prizes.

At the Committee's Toronto hearings, a representative of the League of Canadian Poets pointed out that, if Canada were to adopt a payment for public use scheme based on library holdings, then a key issue for writers would be whether libraries improved their collections of Canadian books. In that regard, the Writers' Union and League representatives informed the Committee about a scheme in place in Denmark, by which the government funds the purchase of a copy of every new Danish book for each library and bookstore in the country.

The Canadian Library Association (CLA) brief rejected the term "compensation for authors," since it "seems to suggest that government payment to authors would be as a redress for a legitimate grievance" and would be "predicated on the concept that the library lending of books is financially damaging to authors." Nevertheless, the CLA went on record as "strongly urging the federal government to develop and fund a system of increased financial rewards to Canadian writers" using library holdings data as the basis for calculation of payments.

Copyright Act Revision

No recommendation on behalf of writers and their works was heard more often than the call to revise Canada's Copyright Act. Numerous intervenors pointed out that Canadian authors and their publishers suffer a loss of income from illegal uses of their works, because the Copyright Act is not and often cannot be enforced in their defence. It was argued that the legislation, enacted in 1924, is seriously out of date. According to the brief from the Union des écrivains québécois, "the Canadian Copyright Act is now more than 50 years old. To us it seems ridiculous to have to recommend that it be rewritten."* The Union pointed out that the two main issues involved in revision of the Act were unambiguous support and protection of the rights of creators of copyrighted work, and measures to deal with the advent of new technologies affecting the utilization of copyrighted work. That view was fully supported by the Writers' Union and League of Canadian Poets, who added their concern that creators and producers should first be consulted before Copyright Act revision ("a matter of urgent priority") takes place. Moreover, they felt that responsibility for the Act should be removed from the Department of Consumer and Corporate Affairs to the Department of the Secretary of State (now the Department of Communications in terms of responsibility for arts and culture).

These concerns were echoed in briefs presented by the Canadian Conference of the Arts, the Canadian Authors' Association, the Writers' Federation of Nova Scotia and Playwrights Canada, which termed the problem "a

national disgrace." Book publishers also made representations in the area of copyright, basically similar to those made by the writers' groups. Publishing briefs addressing the subject included those from the Book and Periodical Development Council, the Association of Canadian University Presses, the Association des éditeurs canadiens, the Association of Canadian Publishers and the Canadian Book Publishers' Council, which warned in its brief that "many of the papers commissioned [by the Department of Consumer and Corporate Affairs] concerning Copyright Act revision have a totally economic perspective."

Encompassing the concerns of both writers and publishers, the brief of the Canadian Copyright Institute dwelt on the subject in greater detail than any other submission, particularly concerning the impact of electronic technologies:

The current Act came into being before the advent or widespread use of television, photocopy machines, records, tape recordings, cassettes, computers or satellite communication. New teletext systems that transmit words and pictures and the new two-way communications systems now being installed require new forms of copyright protection. The existing Act is ill-equipped to protect the uses of intellectual properties in these forms.

Particularly disturbing to the Canadian Copyright Institute, in light of the above, was that within the Department of Consumer and Corporate Affairs there appeared to be a tendency "to ignore the mutual interests of creators, producers and users." These mutual interests were seen as synonymous with the public interest in reference to the widespread practice of photocopying copyrighted works:

Photocopying and reprographic services are now found in libraries, schools, post offices, government and business offices. Much of the copying represents an infringement of copyright and is illegal. This infringement is damaging to the creators and producers of the works who rely on the sale of the work. Without such sales or other method of recovery, the financial viability of publication becomes endangered. The public is the ultimate victim as future publications do not reach the market.

To remedy the problem, the Institute recommended creation of an agency to collect and distribute fees from reprographic uses by the public. For this purpose, creators' and producers' reprographic rights would be defined within a revised Copyright Act and an appeal process established by legislation to confirm rates and set penalties for non-compliance; in addition, government funding should be provided for a study to determine how such a fee-collecting agency would operate. The brief from the Writers' Union and the

League of Canadian Poets recommended similar measures. In their presentation before the Committee at the Toronto hearings, the two organizations pointed out that their members do not want to eliminate photocopying, but to legitimize it, preferably through a relatively simple system involving payment of fees while guaranteeing continued and widespread public use of copyrighted works. With the same aim of simplicity in mind, the Writers' Federation of Nova Scotia proposed a levy on the manufacturers of photocopying machines related to the number of machines sold; the funds thus collected would be given to the Canada Council "or other collective agency" for the benefit of writing and publishing programs.

As a general principle, in the words of the Canadian Copyright Institute, "no one denies the convenience of the photocopy. However, creators and producers should receive some benefit from the use of the works they make available to the public." Or, as a representative of the League of Canadian poets put it at the Toronto hearings, "consumers have to remember that creators have to eat."

Income Tax Provisions for Writers

A number of representations to the Committee on behalf of writers concerned income tax measures. According to the Union des écrivains québécois, "if the federal government wishes to make a serious contribution to the development of literature in Canada, it must take into consideration in its fiscal policy the precarious financial position of writers. Royalties should not be taxed at the same rate as professional fees."* In their appearance before the Committee at the Montreal hearings, Union des écrivains québécois officials suggested that royalty income below a certain ceiling, say \$5,000 per annum, should not be taxed. (For its part, the Canadian Authors' Association put the ceiling at \$3,000.) The proposal by the Writers' Union and League of Canadian Poets was that book royalties be taxed as a capital gain, thus lowering the rate of taxation. Moreover, said the joint brief from the two associations, Canada Council grants should once again be tax-free (as in the past), and "tax legislation should be revised to permit full deduction of all legitimate expenses related to writing." The latter two proposals were endorsed by the Canadian Conference of the Arts. The Canadian Authors' Association supported restoration of the tax-free status of grants, while adding the proposal that tax breaks should be offered to individuals who donate to writers' organizations, literary projects and literary awards. In a similar vein, Playwrights Canada recommended "tax allowances for those who contribute to or invest in the work of the Canadian writer." During the Committee's hearings several intervenors discussed the Irish policy of not taxing writers' incomes, without recommending that Canada adopt the exact policy in place in the Republic of Ireland.

Administration of Writers' Programs

Three of the writers' organizations appearing before the Committee

advocated a major change in the administration of Canada Council programs for writers. The Union des écrivains québécois, the Writers' Union of Canada and the League of Canadian Poets recommended, in somewhat different ways and for somewhat different reasons, that responsibility for these programs be transferred from the Council to professional writers' associations. These organizations did so while affirming their belief in the arm's length status of the Canada Council and in its overall responsibility for federal arts funding, but felt that a devolution of administrative responsibilities to themselves was still desirable. Two reasons for this proposal were that it would reduce the proportion of the available funds consumed by administration and would strengthen the financial base of writers' groups. One publishing brief submitted to the Committee, from Coach House Press and the literary periodical *Open Letter*, was diametrically opposed to the above proposal, on the grounds that it would discriminate against artists who were not members of writers' organizations. In the brief submitted jointly by the Union des écrivains québécois, the Association des bibliothécaires du Québec, and the Groupe d'éditeurs littéraires francophones d'Amérique du nord, it was further recommended that the Canada Council's administrative structure be decentralized into two semi-autonomous linguistic divisions, comparable to the separation between Radio-Canada and the CBC.

Book Publishers

In its report, the Massey-Lévesque Commission stated categorically that "the progress of Canadian book publishing is an essential condition to the existence of a Canadian literature." The publishing submissions to this Committee reflected that same basic assumption, with the advantage of 30 years of growth and development to prove the point.

Ownership, Financial Condition and Cultural Role

Nationality of ownership has been a major issue in the Canadian book publishing industry for over a decade, particularly (although not exclusively) in English Canada, and it was a subject of serious concern in several of the book publishing briefs presented to us. The Association of Canadian Publishers (ACP) defined the basic goal of public policy as

the establishment of a healthy, viable, diverse, Canadian-controlled publishing industry in order to ensure the ongoing publication of Canadian books. At this time, 87 per cent of the books in the areas of literature, poetry, drama, social science, politics and economics are published by the Canadian-owned sector . . . These firms have produced the vast majority of culturally significant [Canadian] books.

However, the Association pointed out,

this segment of the industry is significantly under-represented in domestic sales and market share. In 1977, Canadian-owned English-language publishers accounted for 30 per cent of total English-language publishers' sales in Canada. As well, in 1977, the typical foreign-owned firm earned a pre-tax profit of 7 per cent of net book sales, compared to an average loss of 0.4 per cent for the typical Canadian-owned firm.

The Association drew a general conclusion from the above figures: in Canada, the "commitment to culturally significant publishing... is unprofitable in almost any circumstance." After stating the financial and market reasons why that is so, the Association recommended, as a matter of policy, that "in order to achieve a dominant market position for Canadian-owned publishing companies, which both the Secretary of State and the ACP endorse, we believe no government program of subsidies or tax incentives should be made available to foreign-owned companies." Similarly, the joint brief of the Writers' Union of Canada and the League of Canadian Poets affirmed an adherence "to the long-term objective of the repatriation of the Canadian publishing industry. Additional programs are needed to encourage and enable acquisition of foreign-owned companies by Canadians and to increase the share of the market by Canadian-authored works."

The Canadian Conference of the Arts, in the section of its brief on book publishing, gave as its first recommendation "that the government of Canada act forcefully to achieve the objective it announced in 1979 that 'the Canadian-controlled sector of the book publisher/agent industry should play a dominant role in both the English and French language markets in Canada'." The chief instrument proposed by the CCA for pursuing that objective was the Foreign Investment Review Agency (FIRA); "if necessary... separate legislative measures" could also be employed. In addition, the CCA proposed loan capital assistance not only "to permit the expansion of Canadian-controlled book publishing companies," but "to facilitate the acquisition of book publishing companies now under foreign control." The Association of Canadian Publishers also foresaw a role for FIRA to "create the appropriate funding mechanisms for current managers to buy back, or Canadian-owned firms to acquire, foreign-owned companies."

A divergent view on the past and future role of the Foreign Investment Review Agency was presented by the Canadian Book Publishers' Council:

Some decisions of FIRA in regard to publishing have been harmful... Perhaps no one wants more foreign ownership in Canada in the cultural industries, but those companies which are already active here should not be penalized for decisions of ownership change taken outside Canada... FIRA has, since its inception, viewed publishing from an emotional rather than a business standpoint.

Concerning a policy of repatriating (or patriating) foreign-controlled book publishers, the Canadian Book Publishers' Council stated that

some present Canadian management would like to acquire controlling interest in existing firms. The question is whether or not the foreign principal has any desire to sell. Mr Gray [Honourable Herb Gray, Minister of Industry, Trade and Commerce] has stated that he will install a financial incentive scheme to aid present management/employees in repatriating foreign-controlled firms. Such a plan is not undesirable as long as it is just that — an incentive-based plan.

Views on ownership also came from individual book publishers such as McGraw-Hill Ryerson Ltd, which held that "it is fallacious to distinguish among books written by Canadians on the basis of the ownership of their publishers"; and McClelland and Stewart, which stated in its brief that "Canadian ownership should be supported and extended if it can be done on an equitable basis." The firm cautioned that "we do not believe that Canadian ownership per se is any panacea. We do not believe that enforced take-over and Canadian ownership of subsidiaries of foreign firms is a sensible solution." Instead, McClelland and Stewart advocated "policies that would give the Canadian-owned house the opportunity to compete equitably with foreign-owned subsidiaries," citing as the chief obstacles to Canadian-owned publishing "the limited size of the market and the fierce competition from both domestic and foreign companies for that small market."

Concentration of Ownership

The familiar debate over ownership in Canadian book publishing was extended during the Committee's hearings to include the implications of further concentration of ownership in the industry. Once again, the concerns as expressed to the Committee came mainly from the English-language sector. The Writers' Union and the League of Canadian Poets observed in their brief that

the Canadian-owned sector of the publishing industry includes many small and regional presses putting out only a few titles each year. This sector has been largely responsible for the publication of non-commercial and literary fiction. Since this sort of publishing rarely makes a profit, subsidy programs at both federal and provincial levels have made this publishing possible.

Therefore, the Union and the League warned, there would be dangerous consequences from any policy decision to withdraw government support from small and medium-sized publishing houses in favour of large ones. Such a policy, they said,

would spell disaster for an important part of Canadian writing. The cultural homogeneity imposed by the existence of only four or five publishers should not be encouraged by public policy. We recommend continued federal support for a diversified Canadian-owned publishing sector encompassing thriving small and regional presses.

In their appearance at the Committee's Ottawa-Hull hearings, representatives of the Association of Canadian Publishers also spoke of the desirability of maintaining the current structure of owner-managed publishing houses operating from various locations across Canada. The Association stated that the issue was not merely Canadian ownership in book publishing, but the *kinds* of ownership that result from government policies. Any policy that tends to favour mergers among publishing companies will result in a reduction of editorial capacity and cultural diversity, the Association argued. A parallel was drawn with the Canadian newspaper publishing industry, which earlier in this century was characterized by a substantial amount of competition among owner-operated newspapers, but which became so concentrated that the Royal Commission on Newspapers was convened in 1980 to investigate the consequences of conglomerate ownership.

Although not addressing the question of concentration of ownership directly, several other briefs broached with us the subject of the types of book publishers needed in Canada. The Association des éditeurs canadiens, for example, put the case for greater federal support for firms publishing works of literary creation and cultural significance, stating that in spite of current government assistance, "the situation of a number of publishing houses remains extremely precarious. This is particularly true of those houses that publish only works of literature."* The Writers' Federation of Nova Scotia and the Canadian Authors' Association pointed out the importance to writers of the small and regional presses, which are often more receptive than large, established companies to new work. One small regional publisher, Thistledown Press of Saskatoon, advocated increased support for literary presses. General Publishing Co. Ltd, on the other hand, while acknowledging in its oral presentation the contribution of such presses, stated in its brief that "to participate and compete in international publishing which will help support the expansion of Canadian publishing, this country needs more, larger Canadian-owned houses... The greatest growth of Canadian publishing, commercial and literary, will be possible by having larger and more professional programs."

Federal Programs for Book Publishing

Submissions to the Committee were almost unanimously in favour of continuing the existing programs of direct federal assistance to Canadian book publishing. The largest of these programs are housed, in order of seniority, within the Canada Council and the Department of Communica-

tions, while support for scholarly book publishing is chiefly the responsibility of the Canadian Federation for the Humanities and the Social Science Federation of Canada, both funded by the Social Sciences and Humanities Research Council. Where modifications to these programs were proposed, they generally related (except in one instance mentioned below) to program guidelines and criteria, rather than questioning the program's existence.

Concerning the very principle of federal assistance to Canadian book publication, a kind of minimum consensus may have been expressed in the words of the Canadian Book Publishers' Council brief: "in the area of literature it should be understood that, for at least the foreseeable future, there will be many culturally important books whose publication requires direct subsidy." This view, usually accompanied by a plea that subsidy program budgets be increased to keep pace with severe inflation in manufacturing costs, was echoed by such organizations as the Association des éditeurs canadiens, Editions Pierre Tisseyre, McClelland and Stewart, the Canadian Conference of the Arts and various writers' groups.

The Association of Canadian Publishers went somewhat further, extending the point to the Canadian-owned sector as a whole: "until major changes have occurred in the environment for publishers, these grants are essential to the survival of the Canadian sector." In the field of scholarly publishing, the brief from the Association of Canadian University Presses discussed federal assistance for both book and journal publication, stating that "these programs are imaginative and far-reaching: there is nothing that approaches them in the United States or very many other countries; and without them, scholarly publishing in Canada would be quite impossible." This view was supported by the brief from the Publications Advisory Committee of the Social Science Federation of Canada. In its review of existing programs, the Canadian Book Publishers' Council stated that "the Canada Council is a desirable instrument vis-à-vis publishing, both in terms of publishers and artists." The only change proposed for the Canada Council's programs by this intervenor was the extension of eligibility for the Book Purchase program to foreign-owned firms.

The special needs of Canadian children's books, their authors and illustrators were addressed by the Children's Book Centre, whose views were supported by the Canadian Society of Children's Authors, Illustrators and Performers, and the Children's Book Committee of the Association of Canadian Publishers. All three groups advocated expanded support for children's publishing within existing Canada Council programs for creation, production and promotion.

In the submission from the Association des éditeurs canadiens, an overall recommendation was made regarding existing federal programs: "maintain existing programs and increase the funds allocated to cultural publishing and to the book industry as a whole."*

The Canadian Book Publishers' Council brief assessed the components of the Department of Communications' Canadian Book Publishing Develop-

ment Program. Within a general framework of support for the program, the Council recommended several extensions in the criteria and objectives, such as measures to allow smaller publishers to benefit from the resources of larger ones. Two book publishers submitted individual briefs calling for changes in the departmental program. McClelland and Stewart acknowledged that the program's financial assistance had been essential to the company's survival in 1980 and 1981, but argued at the Committee's Toronto hearings that it was "intolerable and inexcusable" that the program includes books by foreign authors if they are published and printed in Canada by an eligible Canadian-owned firm. Such a provision "doesn't do anything for Canadian authors and Canadian authors are more important than Canadian publishers." Another firm, McGraw-Hill Ryerson, provided the major exception mentioned above by advocating that the Department of Communications' direct financial assistance to publishers be replaced by "a policy of federal grants, for Canadian book purchases only" to public libraries and schools.

In its appearance at the Committee's Ottawa-Hull hearings, the Association of Canadian Publishers compared the impact of the Canada Council programs for book publishing and those of the Department of Communications. The former were described as having played an important role in the development of cultural publishing and having fostered the emergence of publishers across Canada; more funds are disbursed to English-language publishers outside Ontario by the Canada Council than by all the provincial governments combined, the Association said. The Department of Communications was described as giving some 61 per cent of its direct assistance in the English language to only five publishers and, therefore, as not supporting "the diverse publishing structure that now exists." Since the Department's program supplies "badly needed cash" to the industry, the Association stated that its benefits should be continued, but in a modified, more broadly distributed form.

Proposed New Federal Measures

A wide range of new measures, direct and indirect, was proposed to the Committee whereby the federal government could further assist Canadian book publishing. A shortage of working capital was identified in several briefs as a major stumbling block to the growth and stability of Canadian publishers. Obtaining bank credit can be extremely difficult for publishers lacking substantial equity or profitability, particularly at the current high rates of interest. To address this problem, assistance with loan capital or interest charges was recommended by several intervenors.

Several forms of income tax relief and incentive were proposed to assist book publishers. These included:

- exemption of government grants from tax;
- reduced income tax rates for book publishers;
- tax incentives to stimulate investment in Canadian book publishing companies;

- allowance for estimated book returns from retailers in calculating publishers' net sales income;
- inclusion of Canadian book properties in the Capital Cost Allowance point scheme for investment in Canadian film and video productions.

In the section of its submission entitled "Canadian Publishing: An Industrial Strategy for its Preservation and Development in the Eighties," the Association of Canadian Publishers proposed "the immediate establishment of an arm's length mechanism at the federal level for the development of coherent policy for publishing as a cultural industry." Such a body, advised by a panel of publishing industry representatives, would not only be the source of federal policy in this area but would administer the Canadian Book Publishing Development Program now housed within the Department of Communications, act as a banker, lobby government departments on behalf of publishing and institute programs of market development. The work of such an agency would complement "the ongoing subsidy through arts councils of culturally significant publishing," i.e., at the federal level, the programs of the Canada Council.

The potential applications of computer technology to book publishing were a major element in the submission from the Coach House Press and *Open Letter*. The brief envisaged the computer being put at the service of virtually everyone in the publishing process, from writer to publisher to bookseller to reader. This particular vision was presented especially in relation to literary presses, but was extended to the distribution and order fulfilment process itself:

The distribution strategy we recommend for the literary presses is establishing computer-accessed databanks of limited-edition books and the equipping of selected bookstores with the necessary terminals, printers and quick-binders to distribute them. This strategy would emphasize that the function of publishing is to place literary works into the public record and to make them easily available to all who will wish to use them for private enjoyment, research or teaching. Publishers' catalogues in the form of video displays on computer terminals should be developed to assist bookstore customers to browse electronically. Such "on demand" publishing has the advantages of eliminating warehouse and remainder problems, of keeping a book "in print" indefinitely, reducing production costs, eliminating shipping costs and delays, and providing an electronic record for royalty calculations. Such a computer-based strategy would also provide the basis of a computerized central ordering system for the Canadian market.

To this end, the same brief recommended that the federal government provide low-interest loans specifically for the acquisition of data-processing equipment and financial assistance to participate in computer-network proj-

ects involving use of satellite-transmitted long-distance telephone lines. In the design and implementation of such projects, a key development role was proposed for the National Research Council.

Although the Canada Council already operates a Book Purchase and Donation program, publisher Pierre Tisseyre of Montreal proposed a similar type of program with somewhat different procedures and a substantially larger budget. The basic premise was that cultural (as opposed to commercial) publishing is not economically viable in Canada even with the current forms of government support. Therefore special measures are needed to produce the necessary economies of scale and sales figures for particular titles of cultural value. The proposed remedy was the bulk purchase by the federal government of selected titles for donation to community organizations, libraries and institutions at home and abroad. A similar program specifically to place Canadian children's books in elementary schools and libraries was proposed by the Canadian Society of Children's Authors, Illustrators and Performers.

McClelland and Stewart suggested that grants in aid of publication might be attached to particular manuscripts, enabling their authors to pass the grants on to a publisher of their choice. For their part, a group of editors argued that in the current climate of economic hardship, publishers are sacrificing their editorial budgets. The Freelance Editors' Association of Canada therefore advocated federal grants to publishers or writers specifically to permit them to afford professional editing of their manuscripts.

Government Co-Publishing

The federal government's program of licensing to the private sector the publishing rights to books developed by government departments was discussed in the brief from the Canadian Government Publishing Centre, Department of Supply and Services, which administers the program. The Department did not propose changes to its program but, in the brief from the Association of Canadian Publishers, it was recommended that participation in the program be made mandatory for all federal departments or agencies wishing to publish books. The effect of such a recommendation would be that agencies such as the CBC or National Museums of Canada, which have bypassed the program in the past, would be required to submit to its procedures of tendering by private, Canadian-owned publishers.

Book Translation

Translation of books from one official language to another was the subject of a brief, heard in Montreal, from the Literary Translators' Association. The brief described the considerable growth of literary translation in Canada during the past 15 years, but argued that much remains to be done. The Association therefore recommended a "concerted plan to ensure that a representative and comprehensive sampling of Canadian literature, French and English, is available in translation . . . Such a plan should be devised and

implemented in consultation with writers, publishers and translators." The brief acknowledged that the role of the Canada Council in assisting publishers to commission translations has been, and will continue to be, crucial, but advocated that translation grants be based on higher rates, more comparable to those paid in government and industry. In addition, literary translation should be recognized as a creative act by according translators the same rights with respect to their translations which authors enjoy under the Copyright Act; for the same reason, translators should be able to participate in royalty earnings above and beyond their commission fees. Playwright and novelist George Ryga, in a brief heard at Vancouver, argued for a "crash program" of book translations to make Canada's two cultures better known to one another. And the Canadian Society of Children's Authors, Illustrators and Performers urged a special translation program for Canadian children's books.

Educational Publishing

Educational publishing issues were raised in a number of briefs to the Committee. For example, the Canadian Learning Materials Centre, appearing at the Halifax hearings, warned of "an alarming trend towards the dominance of a few [publishing] houses, almost all foreign-controlled" in the learning materials purchases of provincial departments of education, resulting inevitably in a "trend to fewer Canadian text programs for departments and schools to choose." With the broad objective of achieving "a Canadian and regionally developed curriculum through the textbook," the Centre proposed a policy of preference by departments of education for textbooks written and produced by Canadians, contributing to the student's sense of Canadian and regional culture; and a learning materials development plan in each province and region, providing financial incentives for publishers and giving priority to Canadian-owned and regionally based publishers.

A similar call for provincial learning materials development programs was made by the Association of Canadian Publishers, with the further recommendation that the federal government provide funding to the provinces for that purpose. With essentially the same objectives in mind, Paul Robinson of the Atlantic Institute of Education proposed enlarging the role of the Education Support Branch of the Department of the Secretary of State. Mr Robinson advocated establishment of a national office of education within the federal government, to assist provincial governments in improving the Canadian content of their curricula and making Canadian materials more readily available. As the Canadian Book Publishers' Council stated, "while recognizing that education is a provincial jurisdiction, certainly the federal government has a desire and a responsibility to ensure that the systems in place are workable." The Council explained that the federal government should urge the provinces to ensure that their textbook acquisition budgets at least keep pace with inflation, a problem that was cited also by McGraw-Hill Ryerson.

The Book Market

Bookstores

The brief from the Canadian Booksellers' Association drew for the Committee a portrait of the English-Canadian retail bookstore market and particularly of the precarious position of the independent bookseller within it. (There was no comparable submission from French Canada.)

The Association described a situation in which "there has been very little real growth in the independent book retail sector during the past decade." The growth has taken place almost entirely within the major national bookstore chains — in English Canada, Classic's, Coles and W. H. Smith. As to the factors behind this development, the Association cited the shift of consumer shopping patterns to suburban and indoor malls, and the preference of shopping-mall developers for national chain booksellers; the "significantly better" discount terms, shipping privileges and promotional allowances offered the chains by publishers; the advantages to bookstore chains of the tax system, which allows them to write off losses on new stores against profits on established outlets; and "inordinately high transportation costs." It was argued by the Association that these retailing developments have grave consequences for Canadian literary culture:

Almost by definition, any two independent retailers are likely to have different stock offered in their stores. Any two outlets of the same chain, again almost by definition, are likely to have the same stock... When an independent bookstore fails and is replaced by a chain outlet, the public may well be deprived of a full-line book service... There can also be no question that the establishment of a book retail oligopoly will have serious ramifications for Canadian publishing.

A number of specific recommendations were suggested for federal action to redress the problems of booksellers. Chief among these were subsidies for the costs of shipping books, which are usually borne by the retailer. As proposed by the Canadian Booksellers' Association, these subsidies would take the form of a payment to publishers of, say, three per cent of net sales of Canadian books, so that publishers could absorb freight costs rather than passing them on to retailers. As proposed by McGraw-Hill Ryerson, the subsidies might be provided to Canadian National and Canadian Pacific to allow them to offer preferential shipping rates for books. With the same objective, several briefs also recommended the continuation or extension of the existing postal rate subsidies for books and magazines (a subsidy provided through Canada Post by the Department of Communications).

Among the fiscal incentives proposed was one from the Canadian Booksellers' Association for inventory writedowns to allow booksellers to benefit

from carrying extensive inventories that might be uneconomic but culturally beneficial to the public. McClelland and Stewart and McGraw-Hill Ryerson proposed preferential tax treatment for booksellers, while the Children's Book Committee of the Association of Canadian Publishers proposed small business development loans for booksellers and "financial incentives to encourage all bookstores to purchase more children's books."

A "Halfback" scheme on a national basis, similar to the Ontario Ministry of Culture and Recreation's plan to allow consumers to discount used lottery tickets against Canadian book purchases, was proposed by several intervenors. The format for such a scheme proposed by the Periodical Distributors of Canada was "a monthly \$5.00 Canadian cultural voucher with each family allowance cheque, redeemable on the purchase of Canadian periodicals, books or admission to a Canadian film or other arts performance.

Libraries

Many of the issues of particular concern to libraries and librarians are described in the chapter on Knowledge and Scholarship. Among the writing and publishing submissions, there was concern specifically over the inadequacy of the Canadian book and periodical collections of Canadian libraries. The Canadian Library Association acknowledged that "libraries are a significant market for the products of Canadian publishers and a showcase for Canadian writers" and stated that "libraries are conscious of their responsibility to collect Canadian books and periodicals." Brief after brief, however, argued that Canadian libraries (both public and school) do not allocate sufficient resources to building and maintaining their Canadian collections, or are not *able* to allocate such resources, because of funding restrictions.

The Library Information Committee of the Book and Periodical Development Council (BPDC) devoted the major part of its brief to these issues. The Committee warned that

collections are in jeopardy. Public and school libraries — where most contact with the general reading public takes place — are responsibilities of the provinces. They are, however, integral parts of the national book trade and they cannot, therefore, be ignored in any review of federal cultural policy . . . A federal cultural policy should take into account the importance of the building up of library collections of Canadian materials across the country and incorporate ways of assisting this development. One way might be special grants for purchase of these materials, from Canadian publishers, Canadian bookstores and Canadian suppliers.

The provision of such federal assistance to libraries was recommended in numerous briefs under a variety of forms, including one-time funding to upgrade collections, grants to match provincial contributions for this purpose and assistance earmarked for acquisitions of Canadian children's books.

The Book and Periodical Development Council brief specified that such monies should be spent with Canadian suppliers. The BPDC thus raised the issue of "buying around," whereby Canadian public institutions purchase books and periodicals from suppliers outside Canada instead of from the Canadian source. The BPDC brief commented that, if libraries made their purchases within Canada, "the mutually supportive results of such a program would be highly beneficial to all components of the Canadian book trade." A possible remedy for "buying around" proposed by the Writers' Union of Canada and League of Canadian Poets was adaptation by other provinces of Quebec's bookstore accreditation system, whereby public institutions such as schools and libraries must make their book purchases from accredited bookstores, which in turn must stock a specified quantity of Quebec books.

The position of the Canadian Library Association on this matter was that "CLA would welcome the development of a situation in which libraries could obtain all or most of their materials from Canadian sources at competitive prices and levels of service"; nevertheless, "it is the conviction of CLA that libraries must remain free to buy foreign books and periodicals whenever it is most advantageous to them."

Physical Distribution of Books

A number of briefs discussed the need to improve methods of distributing books in Canada from publishers and distributors to booksellers and librarians, by making more efficient the process of order fulfilment. In particular, federal support for a national electronic ordering system was urged by the Book and Periodical Development Council, Association of Canadian Publishers, and the Coach House Press and *Open Letter*. Federal government assistance for research into such a system had already been provided, but the Committee was told that the industry would require substantial further assistance with the start-up expenses involved in making the system operational.

Promotion of Books and Authors

For French-language books and authors, the Association des éditeurs canadiens made two proposals for disseminating information and increasing awareness, not only within the public at large but within the bookselling and library communities: that a professional magazine about French-Canadian publishing be launched and that "a campaign be undertaken to make booksellers, librarians and the general public more aware of the existence of French-Canadian literature."* The idea for a public awareness campaign was echoed by the English-language Book and Periodical Development Council.

Other briefs, particularly from writers' organizations, placed emphasis on the need for more programming about Canadian literature on the CBC/Radio-Canada. The Union des écrivains québécois, for example, stated that "Radio-Canada should open its doors to literary programming. Although its FM network has achieved a certain success in this area, its television network

has failed miserably.”* This view was shared by the Writers’ Union of Canada, both the national body and the British Columbia branch, and the League of Canadian Poets, with the additional concern that all types of Canadian programming be increased dramatically on the CBC. Both the Association of Canadian Publishers and the Canadian Book Publishers’ Council urged that CBC policy should encourage the use of programming based on Canadian books. At the Toronto hearings, McClelland and Stewart urged that the Governor-General’s Literary Awards be publicized more vigorously to increase their visibility and impact.

Few briefs dealt in any detail with book clubs. The Writers’ Union of Canada and the League of Canadian Poets recommended that “as a condition for operating in this country, book clubs should be compelled to carry a high percentage of Canadian titles.” The Association of Canadian Publishers recommended federal encouragement of both Canadian content and Canadian ownership of book clubs, including children’s book clubs.

The book publishers’ associations in both French and English Canada recommended the continuation and expansion of federal assistance to publishers for attending international book fairs and selling international rights. The Writers’ Union of Canada and League of Canadian Poets proposed increased international exchanges of writers and creation of “an agency charged with the promotion of Canadian culture abroad.” The Coach House Press and *Open Letter* advocated in their oral presentation at the Toronto hearings that the latter responsibility be moved from the Department of External Affairs to the Canada Council.

Periodicals

Canadian periodicals have been included in two major federal studies in the past 20 years: the Royal Commission on Publications (popularly known as the O’Leary Commission) in 1960-61 and the Special Senate Committee on Mass Media (known as the Davey Committee) in 1970. The submissions from or about periodicals received by our Committee brought the situation of Canada’s periodical press up to date in several important respects. One brief in particular, that of the Canadian Periodical Publishers’ Association (CPPA), reminded the Committee that magazines occupy a unique position between the daily news media on one hand and books on the other, and that Canadian magazines provide “a specifically Canadian environment” for examining the issues of the day. Yet, according to the CPPA, foreign magazines account for 85-90 per cent of newsstand sales of English-language magazines in this country and some 65 per cent of subscription sales.

Canada Post

The crucial importance of postal rates and postal service to most kinds of periodical publishing was underlined by the fact that virtually all the

periodical publishing briefs dealt prominently with Canada Post. The fundamental consideration was continuation of the preferential second-class mailing rates for periodicals, made possible by a subsidy provided through Canada Post by the federal Department of Communications. (The subsidy, which stood at some \$146 million in 1980-81, is also extended to preferential mailing rates for books, newspapers and certain other categories of mail of a cultural nature.) The Canadian Periodical Publishers' Association termed the postal subsidy "not only the oldest but in some ways the most effective of all the many kinds of cultural assistance created by the taxpayers of Canada. Its great quality is that it does not require government decision-making in detail." Comac Communications Ltd called the second-class mailing rates "a grant in the public interest," while Maclean-Hunter Ltd remarked that "to keep the periodical press industry healthy, allocations such as the current \$146 million must be on an ongoing basis and the amount must increase as costs increase." When the Committee posed the hypothetical question of the consequences of eliminating the postal subsidy, CPPA representatives stated at the Toronto hearings that the cost would be so prohibitive to publishers and consumers that it would result in a drop in the number of Canadian magazines. In reply to the same hypothetical question, Maclean-Hunter said elimination of the preferential rates would be "a great way to cut off the Canadian magazine industry at the knees."

Several briefs advocated changes in the administration of the second-class postal rates. Chief among these was the position, shared by the CPPA, Maclean-Hunter, *Impulse* magazine and the Canadian Conference of the Arts, that the preferential rates for magazines should no longer be extended to foreign (mainly U.S.) magazines that are mailed within Canada. In the words of the CPPA brief, "given the overwhelming dominance of American periodicals in this country, and given their great advantages over Canadian equivalents, we see no reason for continuing to allow them this cultural subsidy." Maclean-Hunter called for continuing cost studies to determine the extent of such benefits to foreign publications (a call repeated by Comac Communications) and stated at the Toronto hearings that the postal subsidy should have the effect of equalizing Canadian periodicals' competitive position vis-à-vis American magazines, whose over-run copies are simply "dumped" in this country.

A contrary view was expressed by Time Canada Ltd, which argued that "the government ought not to discriminate against non-Canadian periodicals in the provision of the [postal] subsidy as to do so would be inconsistent with basic principles of international commerce." Time Canada argued that removal of the postal subsidy for foreign magazines would increase subscription prices for Canadian readers, and would not benefit Canadian magazines in any case, "since Canadian periodicals in large measure do not compete with U.S. periodicals."

Other briefs asked for postal rate privileges to be extended further to particular classes of magazines. The Association des éditeurs de périodiques

culturels québécois argued that "periodicals recognized as cultural should benefit from a substantially reduced rate."* The Young Naturalist Foundation, publishers of *Owl* and *Chickadee*, proposed that postal rates, including those for renewal notices and promotional material, be lowered for eligible children's magazines. *Impulse* stated that "to encourage the development of new magazines and provide support for small magazines, the first 5,000 copies of Canadian magazines registered as second-class mail must be delivered free, or at a sizeably reduced rate."

The particular case of controlled-circulation magazines was put to us by Comac Communications, publishers of *Quest*, *Homemaker's*, *Madame au Foyer* and other magazines. The Comac brief stated that controlled-circulation magazines are in effect discriminated against by Canada Post because they are not accorded the preferential second-class mailing rates enjoyed by magazines sold mainly by subscription and on newsstands. Instead, controlled-circulation publications must pay third-class rates, which means paying double the per-copy mailing costs of competing magazines including "foreign magazines like *Time*, printing and mailing in Canada." Third-class regulations also impose a much lower weight limit on magazines. Comac argued that these two conditions put its publications at a serious financial and competitive disadvantage. It asked the Committee to recommend equal rates and reasonable weight limits for all Canadian-owned magazines using the postal service, on the grounds both of equity and Canadian cultural content.

The other concern relating to Canada Post was quality of service. The Canadian Periodical Publishers' Association argued that the practice of delivering big-circulation magazines quickly and small-circulation magazines slowly and unpredictably "inflicts a hardship on our members." The Association suggested that, as a first step in remedying this problem, Canada Post should "establish a minimum standard of service for monthlies, quarterlies, etc., of two-week delivery anywhere in Canada." And the Cinema Canada Magazine Foundation asked: "What do you tell a subscriber who asks why his *Time* magazine is always delivered quickly while *Cinema Canada* takes a month to get through the mail?"

Direct Federal Assistance to Periodicals

The federal government's main source of direct financial assistance to Canadian periodicals is the Canada Council's periodicals grants program. (Assistance specifically for scholarly journals is the province of the Social Sciences and Humanities Research Council, whose program was highly praised in the brief from the Association of Canadian University Presses.) Speaking of the Canada Council's role in assisting periodicals, the Association des éditeurs de périodiques culturels québécois recommended that the Council should consult it in choosing qualified members for periodicals juries and should accord a granting priority to projects dealing with Canadian, rather than foreign, culture. The Association also argued that grants to cultural periodicals should be adequate to permit payment of editors and contributors,

who have a right to remuneration for their contribution to society. To this end it was considered important that "any funding program open to literary books should have its equivalent for cultural periodicals."*

A similar approach was taken in the brief from the Canadian Periodical Publishers' Association, which urged "a more creative and aggressive approach to funding the magazines, similar in scope and ambition to the Canada Council's promotion program in the book field." The Young Naturalist Foundation also drew a contrast between the Council's aid to periodicals and its relatively larger commitment of resources to book publishing. The Canada Council, according to the CPPA brief, has recognized that some magazines will always require subsidy, especially the types of literary and arts periodicals eligible for Council support; nevertheless, the subsidies have never been "lavish". In fact,

in the world of literary and other artistic magazines, the primary source of subsidy is not grants but the unpaid or poorly paid work of editors and writers. Few of the people involved are paid at a professional level. In most cases the printers are the real financial beneficiaries of grants.

Another form of support was proposed by both the Cinema Canada Magazine Foundation and the Canadian Conference of the Arts, which urged the federal government to encourage Canadian magazines by increasing the amount of its advertising in their pages.

Fiscal Measures for Periodicals

The most publicized federal measure on behalf of Canadian magazines in recent years was the passage by Parliament of Bill C-58 in 1976. That statute disallows tax deductions by Canadian companies of their advertising expenditures in foreign periodicals and broadcasting outlets, and thus enhances the attractiveness of advertising in Canadian media. The Maclean-Hunter brief claimed that "Bill C-58 has greatly helped the development of a healthier periodical press and television broadcasters." But, the company warned, "there have been indications of increasing evasion. We suggest the government should conduct a study of advertisers in foreign publications and broadcast stations to ensure that such advertisers are not claiming deductions to which they are not entitled under the provisions of Bill C-58." Representatives of Comac Communications shared this concern, as did the Canadian Conference of the Arts, while the Canadian Periodical Publishers' Association remarked that "the middle to late 1970s were a period of expansion for Canadian magazines. The passage of Bill C-58 by Parliament had a psychological effect of great value in our industry." But, the CPPA brief went on, "the prospects for fresh investment in the industry remain bleak."

The Association proposed two new fiscal measures to develop the industry:

tax incentives for distributors of Canadian magazines to increase the presence of those magazines on newsstands, which was described as "the greatest problem facing Canadian magazines"; and extension of the Capital Cost Allowance concept to investment in Canadian magazines, with the further recommendation that a tax write-off for investment in all Canadian cultural industries be set at 150 per cent. Tax incentives to stimulate private investment were also advocated by *Impulse* (for small magazines) and the Young Naturalist Foundation (for children's magazines). The CPPA stressed the need for investment:

Every publisher in the country knows that, for lack of investment, many exciting magazines, often planned in detail, fail even to print their first issues . . . A Capital Cost Allowance would clear the way for the involvement of professionals, entrepreneurs and established corporations in new magazine ventures. It would open a fresh new era for Canadian periodical publishing.

Other proposals for fiscal initiatives included "a tax break for purchasers of Canadian books and periodicals . . . which would allow the consumer to deduct from his income tax return certain 'cultural expenses'"* (Association des éditeurs de périodiques culturels québécois); and assistance with loans and loan interest (Canadian Conference of the Arts, Young Naturalist Foundation and *Impulse*).

Newsstand Distribution of Periodicals

A clear divergence of views emerged over newsstand distribution of Canadian magazines. The Periodical Distributors of Canada argued in their brief that their member wholesalers are giving fair and reasonable display to Canadian publications on the newsstands of retailers across the country. The PDC expressed concern about the possibility of Canadian content regulations and government intervention in their members' businesses (while noting that regulation of their industry comes under provincial jurisdiction), and recommended that "the Committee endorse the concept of the 'right to read' and the unfettered right of access of Canadians to literature of their choice, unrestricted either by censorship or by imposed national quota." The PDC also asserted that the private sector was "the only feasible vehicle" for newsstand distribution.

The Canadian Periodical Publishers' Association had a different view of this issue:

Our point is simply that powerful foreign competition forms a major part of the environment for our magazines and that foreign competitors are still in a position to drown out Canadian voices and frequently do so. A glance at the newsstands will demonstrate that English-language Canadian magazines, in their own country, seldom

occupy more than 10 or 15 per cent of the newsstand space. While recognizing the right of Canadians to read what they want to read, we insist also on the right of Canadian voices to be heard.

The Association therefore requested a long-term strategy for dealing with this problem, to be worked out by government and the industry together; as noted above, the CPPA proposed tax incentives as a possible way of improving distribution of the Canadian product. The Periodical Distributors of Canada, on the other hand, advocated "subsidization of the consumer of Canadian product, rather than the supplier" and proposed the variation on Ontario's Halfback scheme described earlier.

Libraries and Periodicals

The Young Naturalist Foundation told the Committee in detail at the Toronto hearings how Canadian magazines, and especially Canadian children's magazines, are under-represented in public and school libraries across the country. The Foundation advocated that the federal government, working with provincial ministries of education, develop "incentives to schools and libraries to encourage new subscription starts, as well as the purchase of multiple subscriptions of eligible Canadian children's magazines." Similarly, the Book and Periodical Development Council called for special federal grants for library purchases of both Canadian magazines and books. The Association des éditeurs de périodiques culturels québécois also proposed grants to libraries for the specific purpose of subscribing to cultural periodicals, a step that was seen as particularly necessary for libraries in francophone communities outside Quebec. While no intervenor dealt with the jurisdictional practicalities of accomplishing the transfer of federal funds to libraries, such a step on behalf of Canadian periodicals and books was a frequently heard recommendation during the Committee's public hearings.

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Sound Recording

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Sound Recording

Among those who wrote or spoke to the Committee about sound recording, there was general agreement on one point at least: the recording industry is vital to the musical life of Canada. Speaking for the composers of the country, the Canadian League of Composers wrote to say that

since the advent of the long-playing record, a recording of a composer's work is seen by the profession and by the public as corroborating evidence of that person's significance... The recording, coupled with the broadcast media, is the fact of 20th-century life. If the composer is denied access to recordings, he surely does not exist, just as he would not have existed had he not been in print in the 19th century.

The Canadian Music Centre sent us the same message, commenting that "in trips to other countries, the first question asked about Canadian composers is: 'What recordings are available?' A composer without recordings lacks an essential 'visiting card' and won't be given even the time of day without them."

For performers, the story was similar. It was summed up by Octopus Audio, a Toronto-based recording studio firm: "What is the goal of a music artist? Recognition and income. In the contemporary music scene, recording is the way to both." Corroboration of this point came from both the symphonic and the pop musicians. From the Organization of Canadian Symphony Musicians, we heard that "it is apparent that the world renown attained by some orchestras is, apart from their performance excellence, tied very closely to the frequency and quality of the orchestra's exposure through the medium of recordings." And the Canadian Association, Representatives of Talent (CART) remarked on behalf of its members' clients that "live performances can only reach a finite audience in a given year... A record changes the equation. Suddenly, hundreds of thousands of ears hear the performer and a demand is created among people who otherwise would have never heard of the act." As that observation suggests, a related case could be made on behalf of the consumer — the music lover. And the case

was made, by Octopus Audio: "in the years before recorded sound, an interested person might count himself fortunate if he heard Beethoven's 9th Symphony on two or three occasions during his lifetime."

There was also general agreement among all concerned — composers, performers, record producers — that the cultural importance of the Canadian recording industry has not been adequately recognized, with frustrating consequences for all elements in the musical life of the country. "The difficulties encountered by Canadian talent in attempting to be heard, both in this country and abroad, are enormous," wrote the Canadian Recording Industry Association (CRIA) — the association that includes the major multinational companies. And from a Canadian-owned independent, Manta Sound Company, the Committee heard that "our craft, making records — from the finding of an artist to the pressing of the final record and placing it in the store for sale — has to be recognized as an important cultural entity before our industry can grow and justify itself to the private financial sector as an industry worthy of energy and support."

A number of intervenors, such as the Canadian Independent Record Production Association (CIRPA), composed of Canadian-owned companies throughout the country, criticized the federal government for the lack of such recognition. "The lack of support, both public and private," wrote CIRPA, "that plagues the record industry has been caused in part by the government's refusal to recognize records as a cultural medium and the industry itself as a truly cultural one." The Association went on to recommend "that records be recognized as a major cultural industry in all policy decisions and be given the same recognition as other cultural industries such as books, magazines and films." CRIA, too, characterized the government's treatment of the industry as "entirely unsatisfactory," and asked for a strengthening of lines of communication between the government and the industry:

CRIA believes strongly that Canada has a unique voice and identity and that it must be one of the prime concerns of this country that this voice be heard and identity perceived internationally. But without sound economic incentives and without sensible and realistic legislation behind our creative industries, we are all dreaming.

These twin goals of economic incentives and legislative improvements were recurring themes in what was written and said to the Committee. But there were varying views of the nature and relative importance of the industry's problems, and consequently of the remedies required.

Structure of the Industry

From the briefs received by the Committee, there emerges a picture of an industry composed of elements with great variations in product, size and

function. The industry as a whole is engaged in popular entertainment, with a small but crucial element scattered throughout it devoted to special tastes for music of the past and present. The recordings produced on discs or tapes range from "serious" music by contemporary Canadian composers and the performances of standard classical repertoire, through traditional folk music and sophisticated jazz to the hits of rock, new wave, and country and western. Figures for the breakdown of record and tape production among these categories were not submitted to the Committee in any of the briefs received, but it is clear that in volume of production and sales, popular music far outstrips serious music.

Dominating the industry are eight foreign-based multinational companies, accounting in 1979 for 92 per cent of total sales of records and pre-recorded tapes in Canada. These firms tend to be vertically integrated in their operations — embracing all or most of the stages from the finding and recording of artists to the wholesale (and in several cases, the retail) marketing of finished products. The rest of the industry comprises a much larger number of firms, Canadian-owned in the main, each engaging in a more limited range of activities.

Not all of the latter firms are record or tape producers, in the sense of having their own distinctive labels. Some operate recording studios, serving a variety of sound-recording needs including those of film, television and advertising; they are available to recording companies for the creation of master tapes, or to artists and entertainers wanting tapes of professional quality either for demonstration purposes or in hopes of interesting a production company in releasing their work under its own label. Only one Canadian-owned record producer — Quality Records — has its own record pressing plant. All others must rely on a score of outside pressing plants, including those of two foreign-based multinationals, CBS and Capitol-EMI, for the manufacture of their records.

The briefs made it abundantly clear that record production must be distinguished from record manufacture. Although the bulk of the records sold in Canada are pressed in this country — the principal exceptions being foreign recordings of classical music — most of these were in fact recorded elsewhere and manufactured here from imported master tapes acquired by Canadian multinationals from sister firms abroad, or under license by multinationals and independents alike. These imported masters account for almost 90 per cent of the releases of the multinationals in Canada. They represent a smaller share of the independents' releases, but given the dominance of the multinationals, more than four-fifths of all recordings made and sold in Canada are produced from imported masters.

It should also be noted that very little Canadian production of serious music is carried on by commercial firms. For this kind of recording, as the Canadian League of Composers reported, the Canadian Broadcasting Corporation is "the major recording company in Canada." As early as 1946, the International Service of the CBC, now called Radio-Canada International,

began to record the work of Canadian composers and distribute it without charge internationally. Later the domestic service, through CBC Merchandising, began to record and distribute by mail order Canadian performances of both Canadian compositions and standard classical repertoire. On a much more modest scale, the Canadian Music Centre — a non-profit organization devoted to encouraging the publication, recording and distribution of Canadian music — is in the process of establishing its own recording label, Centrediscs. As part of its John Adaskin Project for developing the use of music in schools, the Centre plans to make a number of records using student groups. Not surprisingly, the League of Composers asked in its brief that the CBC expand its recording of Canadian serious music and that the Canadian Music Centre be given greater support for its production and promotion of recordings.

Many briefs reported critically on the Canadian distribution system for recordings. The Composers, Authors and Publishers Association of Canada (CAPAC), one of the two performing rights associations that collect royalties for Canadian composers, lyricists and publishers, pointed out that

since the national distribution systems are virtually controlled by the large major recording companies, then it is essential that the independent Canadian record companies must, in the end result, negotiate with the major companies for the distribution of the recordings that the independents have produced.

Moreover, as the Canadian Independent Record Production Association reported, 80 per cent of all records are distributed in Canada through "rack jobbers" who service retail outlets; and a number of these are, in fact, owned by the large multinational producers. CIRPA went on to comment that

the rack jobbers are the most conservative buyers in the distribution chain, and either refuse or are reluctant to stock records from independent labels or small distributors. Rack jobbers generally stock only a very small percentage of the titles available, in contrast to full-line retailers who will attempt to be comprehensive.

Rack jobbers are interested in fast turnover and are generally unwilling to maintain stocks long enough to meet the normal pattern of demand for recordings other than hit records. A comment from Berandol Music Ltd was typical of the view of independent producers:

It is hard enough to compete against the well-promoted American records and books but when chains like Coles, Classics or W. H. Smith or rack jobbers like Handleman refuse to buy from us and display our product because we are too small and cannot provide

them with the quantities of titles in the larger catalogues, it is too much.

CIRPA, speaking for the independent production sector, saw the development of mail-order promotion and distribution as an alternative to the rack jobbers, and proposed; to this end, the adoption by the Post Office of a postal "record rate" similar to the traditional book rate.

The distribution of recordings of classical or serious music presented a different pattern. It was reported to the Committee that retail outlets serviced by rack jobbers carry, at most, only a very limited selection — generally the most popular international releases — and even the full-line retailers make little room in their classical sections for Canadian recordings, except for the handful that have won international recognition and distribution by the multinationals. For the larger output of the CBC, restrictions imposed by the musicians' union prevent sale through retail stores and limit distribution to mail order through CBC Merchandising. Recently the *Anthology of Canadian Music*, developed by Radio-Canada International, has been made available, with financial assistance from the two performing rights organizations, CAPAC and PRO Canada, through the world's largest commercial mail-order distributor of serious music, André Perrault of St Hyacinthe, Quebec.

Serious and Popular Music

As the comments on distribution problems suggest, the recording and marketing of different kinds of music is not a homogeneous activity. The Canadian League of Composers explained the special difficulties encountered in the recording of serious music:

In the pop music industry, there are monumental problems regarding distribution and promotion because of the overwhelming power of foreign companies who dominate the marketplace. In the area of serious music these problems are aggravated by the smallness of the market, the lack of funds available to produce recordings, the lack of outlets on radio for promotion and a recording industry which is geared to "hits". Classical records take longer to sell and sell slowly.

The Canadian Music Council reported that "the Canadian 'serious' music recording industry is in a pitiful state, with few releases, uneven quality and very poor distribution." The Canadian Music Centre, which shared this view, also had misgivings about the consequences of any government action that fails to discriminate among different kinds of music. "If the federal government does establish an agency for cultural industries," the Centre wrote, "it is likely to concern itself with profit-making elements" — which would not include serious music. "However," it added, "having encouraged the develop-

ment of [serious] Canadian music for a long time, it is impossible for us to ignore the urgent need for recordings." Hence the Centre's decision to launch Centrediscs, mentioned above.

The Organization of Canadian Symphony Musicians expressed a further concern: that the Canadian record manufacturing industry has difficulty producing to the standard of quality required in the pressing of classical music. "It has been the experience of the Toronto Symphony Orchestra that it does not receive the degree of production excellence, when being recorded by one of the transnationals, expected by American performers." They urged the establishment in Canada of a top-quality mastering and pressing facility, to service the many tape-producing companies already in existence.

The same complaint came from Polygram — which, among the multi-nationals, claims to be most heavily involved in classical recordings, through the distribution of Deutsche Grammophon and Archiv Records, and its recordings of a number of Canadian performers on these labels and, under licence, on Decca/London and Philips. Having encountered continuing losses on its sales of records imported from Germany (which it attributes to the valuation approach adopted by the Department of National Revenue in imposing duties), Polygram has resorted to Canadian manufacture from imported masters wherever there was sufficient demand, but reported that it experienced difficulties in obtaining pressings of the required quality.

The Canadian Music Centre urged that the Canada Council launch a five-year project of support for recording, at the rate of \$500,000 a year — half for recordings of Canadian music and half for recordings of standard repertoire material performed by Canadian artists. "Without such help," the Centre wrote, "the serious music recording industry will continue to founder."

It is essential to start building up a "bank" of recorded repertoire of Canadian music immediately... Come what may, if we wait for a perfect solution to the problems of the recording scene in Canada, we will still be waiting at the end of the next decade. What is necessary is to find a breakthrough in at least certain areas in the near future, and surely Canadian serious music is one with fewer stumbling blocks than some of the others.

The producers' associations, on the other hand — both CRIA and CIRPA — generally opposed a policy of discriminating among different kinds of musical recording. CRIA wrote that

the definition of cultural must embrace all forms of recorded music, from classical to jazz to new wave. To exclude from this definition commercial forms of expression such as pop records is to exclude perhaps the most significant cultural expression happening in our country today.

CIRPA asked that all government agencies for the support of the arts, both federal and provincial, should broaden their music support to include all aspects of live and recorded music in all its forms, including support for producers and studios as well as musicians.

One group, the Academy of Country Music Entertainment (ACME), went further: classical music, along with jazz, has been "pampered by the CRTC and supported by government," because they are the choice of the affluent and influential minority. Country music, on the other hand, was depicted as the choice of the majority, with "a much broader base of support than jazz or classical," and should not be discriminated against on socio-economic grounds. "Country music (and in particular Canadian country music) is indeed an art and cultural entity and, as such, is deserving of recognition and funding." Without such support, the "values, historic events and points of view" that characterize Canadian country music, would be submerged in the "globally homogenized" style dictated by Nashville and California-based companies. The general view of the producers of popular music — especially the independents — was summed up in the brief from Pizazz Productions: "the truth is, that yes, the popular/rock areas can be incredible money makers — and should be for many more Canadian performers — but no money can be made without the financial backing and exposure necessary to create self-sufficient, profit-making companies/artists."

Multinationals and Independents

The dominant role of multinational firms in the Canadian recording industry, and the consequences for Canadian music, drew comment from a number of briefs. The Committee was told by Gallant Robertson Inc. of Montreal that "we all know the record business is a good business. Why else do we have CBS, Capitol-EMI, RCA, Warner, Polygram and A & M Records with offices all over our country?" Royalty Records of Canada attributed the dominance of the multinationals to government neglect:

The music industry, i.e. ownership of copyright product and ownership of copyright music, plus the development of the commercially acceptable Canadian artists, has been sadly neglected for generations by governments at all levels, so much in fact that Canada has been a haven for foreign-owned multinationals who virtually control this very visible and viable cultural industry to their advantage and needs.

The principal criticism of the multinationals was exemplified by CIRPA's comment that

in this country, the large multinational companies exist primarily as manufacturers and distributors of proven hit music from outside Canada. Most of the creative work of discovering, recording and

promoting Canadian musical talent is in the hands of the small Canadian-owned companies — the independents.

In support of this statement, CIRPA cited figures showing that 87 per cent of the releases of the multinationals in 1979 were produced outside Canada and only manufactured in this country, and these accounted for 93 per cent of their sales revenues. By contrast, only 33 per cent of the releases of smaller independents were foreign in origin. Moreover, CIRPA reported, success by the independents in finding artists with popular appeal seldom brings any lasting rewards because

Canadian record companies often find it difficult to retain a newly-discovered artist in the face of late-blooming interest from a multinational company... Anne Murray, Gordon Lightfoot, Liona Boyd and the Canadian Brass are prime examples of artists who started out recording on Canadian labels and then were lured away by foreign-owned companies.

Gallant Robertson, one of the independents that has experienced such losses to the multinationals, offered a simple explanation. "We could not afford to compete with these companies' production and promotion budgets. We have the 'know-how', we have the talent, we have the facilities, [but] we don't have the money to compete." CART, speaking for the representatives of Canadian talent, supported the independents' view of the role of the multinationals by observing that

many Canadian artists have fallen by the wayside due to the severe lack of opportunity/money/interest on the part of the recording industry. In fairness, the Canadian independent labels and producers, such as those represented by CIRPA, are usually approachable and are interested — but have no money. The multinationals have the money but make only token attempts to support, foster, discover or promote Canadian culture on record.

CART wondered whether the multinationals should not be subject to Canadian content quotas, and be required to reinvest a percentage of their annual revenues in Canadian talent.

On behalf of the multinationals, CRIA (their trade association) offered a defence:

The multinational record companies are now, and have been for almost 50 years, the backbone of a Canadian record industry... With respect, for example, to distribution, the facilities established and maintained by the multinationals are responsible for the distribution of records and tapes produced, not only by the multinationals, but by

many of the smaller independent labels as well. These distribution facilities...are worldwide. The multinationals have also been largely responsible for the promotion of Canadian talent and for the building and promoting of the careers of many successful Canadian artists, now recognized internationally.

In response to complaints by independents about difficulties encountered in a distribution system dominated by multinationals, one of the latter, Pickwick Records, replied that "clearly 'saleability' is a judgment. Ours may be different from that of another distributor. However, when it is the judgment of every distributor that the product is unsaleable, the producer must face the fact that he has produced a piece of product for which little consumer demand is anticipated."

On the promotion of Canadian talent, a number of multinationals presented the case in their own behalf, in separate briefs to the Committee. Polygram, as has been mentioned, cited its recordings of Canadian performers of serious music (some of it composed by Canadians) on Deutsche Grammophon, Decca/London and, prospectively, the Philips label. A & M Records of Canada reported that over its 10 years of operation in Canada, it had recorded and released records by 52 Canadian artists; currently it had 12 Canadian groups or individuals under contract and, in addition, distributed 12 others under six Canadian-owned labels. Pickwick Records reported that of 19 full-price releases in 1980, 18 had been recorded in Canada using Canadian talent; one had been produced from a master imported from the United States. As it turned out, the 18 Canadian records had had combined sales of 60,764 but the one import had had sales of 79,531.

Capitol-EMI, in its brief, pointed to another contribution made by multinationals.

During Capitol's 1978, 1979 and 1980 fiscal years, over six million dollars in royalties were paid to Canadian artists on our labels as a result of sales of records and tapes outside Canada by our foreign affiliates and associates. These payments were in addition to the very substantial earnings of our artists from record sales in Canada.

CRIA also emphasized the benefits of export sales: "we must regard our proximity to the largest market for sound recordings in the world today not as a threat, but as a challenge." And George Struth, president of the largest Canadian-owned recording firm, Quality Records, wrote that "based on our world market percentage of 3 per cent, this country has achieved a highly recognizable degree of penetration," and gave credit for this success to the multinationals.

Not everyone, however, took such a favourable view of export sales. The Toronto Recording Association of Commercial Studios (TRACS) saw a tendency on the part of the multinationals to regard North America as a

single market: "we have no musical cultural identity in the world's marketplace and seem to be viewed internationally as an adjunct to the U.S." And W. D. Trigg of Moncton, writing as a concerned citizen, expressed a similar view, saying that "there are many fine performers in this country who are being denied access to the public through this medium simply because their 'product' does not comply with the demands of the American market."

From Montreal, the composer and record producer Stéphane Venne offered a related criticism. In his view, as the Quebec artists who had been spectacularly successful in the 1960s were taken over by the multinationals in the 1970s and marketed abroad, the price they paid was the loss of those qualities on which their original success had rested. "They no longer wrote for the audience they knew, but for another, poorly defined and poorly understood audience with a different cultural heritage and point of reference from their own: in other words, the exact opposite of what they had been doing until then."* Record retailer and producer Harvey Glatt of Ottawa had a similar message, based on his experience in the industry:

Everybody is saying we have to spend fifty to a hundred thousand dollars and compete internationally. For some that might be right, but for many I think it is possible to go into a recording studio and spend \$10,000 and do something that can make its money back... We should try, when it feels natural, to express ourselves to ourselves... It is possible for it to make commercial sense too. You don't have to be an international star.

In the final analysis, the principal complaint was that the heaviest burden of risk-taking was thrown, within the present structure of the industry, on those least able to afford it — the independents. "Much of the Canadian talent the majors release on their own labels," wrote CIRPA, "comes from independent producers or self-produced albums by musicians. The label can pick up the rights to the record without assuming much of the production risk." However, CIRPA did not believe that the problems of the industry could be solved by restrictions on the operations of foreign-owned companies. The Association wrote that

some of the multinational companies have done a great deal for the recording industry in Canada. Several CIRPA members have developed successful production and distribution agreements with these firms. Indeed, the success of some Canadian performers has been due to the heavy investment by multinationals in the development, promotion and distribution of an artist and his/her work.

Economic Problems, Economic Remedies

The Committee was told by the Canadian Recording Industry Association that "while the record industry is popularly perceived as a booming and growing concern, close analysis of the economics of record and tape production shows that this perception, particularly in recent years, is ill-founded." Sales of records and tapes in 1980 were variously reported at \$260 to \$270 million — a decline even in current dollars from \$304 million in 1979. (These estimates are based on wholesale prices; retail sales were estimated by CRIA and CIRPA at twice those amounts.) Several "significant" record companies were said to have gone bankrupt since 1978, and two major recording studios closed for financial reasons.

The measures sought by the record industry and those dependent on it were aimed in part at influencing consumer demand, and in part at cushioning the supplier against loss and increasing the supply of Canadian records.

Influencing Consumer Demand

On this first score, briefs and comments to the Committee concentrated on the role of broadcasters and their relationship to the industry. For the record producers, this relationship was summed up by CRIA when it said that

to a great extent the fortunes of the recording industry and of the radio broadcasting industry are intertwined. Record companies and artists in Canada utilize radio airplay to expose and market their products. Conversely, radio broadcasters look to record companies, producers and artists for broadcast material. Thus the two industries must grow together and their cooperation is particularly vital in the context of Canadian cultural policy.

On this point, there was full agreement on the part of the Canadian Association of Broadcasters:

The health of the broadcasting, record and music publishing industries are greatly interdependent. Without records and broadcasters, composers, authors and publishers would not have the means to expose their wares to the public. Without broadcasting, the recording artists, record producers, record manufacturers and retailers would lack the dynamic impact of radio promoting the sale of their services and goods to the public. Without record companies, composers, authors and publishers and radio, in particular, would suffer from a lack of new programming material.

However, the Toronto Recording Association of Commercial Studios reflected the view of many when it wrote to the Committee that "there is

reluctance on the part of the broadcast media to air unproven material, and this has had an adverse effect on the visibility and saleability of new Canadian product, although the CRTC rulings for the broadcast industry have opened the door a crack for some Canadian talent." The CRTC requirement is that 30 per cent of the material broadcast on AM radio meet a prescribed test of Canadian content by satisfying at least two of four conditions: that it is composed by a Canadian; that its lyrics are written by a Canadian; that it is performed principally by Canadians; and that it is recorded wholly in Canada.

There were suggestions that the Canadian content requirement for AM radio be raised. The Composers, Authors and Publishers Association of Canada proposed that the CRTC require 15 per cent of the AM content to be music composed by, or with lyrics by, a Canadian, an increase from the present 5 per cent requirement; for FM radio, CAPAC proposed the same requirement for stations that broadcast popular music, with the percentages reduced to 20 for Canadian content, and 10 for Canadian compositions or lyrics, for stations that broadcast serious music. One Calgary musician, Roberta Stephen, proposed a stricter rule: "a Canadian record should consist of a composition by a Canadian, performed by a Canadian and recorded by a Canadian company — not a 'branch plant'." But the most common opinion was that of Pickwick Records, that the regulations be "enforced in a way that complies with the *spirit* of the legislation." In particular, it was pointed out that broadcasters meet the Canadian content requirements in their off-peak hours; as put to the Committee by Pickwick, "it is necessary to listen at very peculiar times in order to hear domestic product."

A further grievance expressed by CRIA on behalf of the entire industry was that the cable television companies, on their FM channels authorized by the CRTC, are not subject to Canadian content requirements. It was argued that this situation results in a flood of U.S. programming. Broadcasters were also criticized by CRIA for actively promoting the home taping of broadcast music — a form of "piracy" that effectively reduces the market demand for recorded music.

George Struth of Quality Records was skeptical of using content regulations as a means of promoting Canadian records. "Canadian broadcasters," he wrote, "in this age of satellite communications compete with international programming to sustain their operations in Canada." He was also critical of the restrictions imposed by the CRTC on the frequency with which a broadcaster might program any one recording: "highly repetitive programming of the past is the very foundation on which many 'super stars' were developed and [it is] this formula from which our industry evolved to its present size." Octopus Audio gave the discussion of Canadian content a different twist. Its brief suggested that it is because of the shrinking output of Canadian releases that broadcasters find the content regulations unpalatable. In this view, the attitudes of the broadcasters might be regarded not as a cause of declining demand, but rather as a consequence of diminishing supply.

One other proposal for stimulating consumer demand involved the suggestion — put forward by CRIA and the Canadian League of Composers — that the federal government consider something on the lines of the Ontario "Halfback" scheme, which permitted lottery tickets to be redeemed (to the extent of half their purchase price) at record stores against the purchase price of Canadian records. (Other cultural industries, in their representations to the Committee, proposed similar treatment for their products.) In addition, CIRPA proposed financial support for tours by performing artists as a promotional device.

Strengthening the Supply

The principal aim of many proposals put to the Committee was to improve the supply of Canadian records:

If nothing is done to stimulate the Canadian music industry [wrote the Manta Sound Company] and assuming that the general economic conditions of both the United States and Canada will improve, disposable leisure industry dollars will be spent on non-Canadian product as studios will be unable to afford the necessary capital infusions required to compete on an international standard.

CIRPA, the association of independent producers, reflected the general view when it complained that "unlike other cultural industries, the Canadian record industry receives virtually no assistance or advantage from government." There were no grants or promotional funds such as those given to publishers. There was no support for touring or tax exemptions such as those given to theatre companies, especially for Canadian productions. There was no capital assistance like that given to films through the Canadian Film Development Corporation or through the Capital Cost Allowance. And there was none of the support for international marketing enjoyed by books and films. "Why," asked Heart Records, "should we be the only cultural industry not subsidized directly or indirectly by the government? And why should we not be covered by similar legislation enjoyed by the film industry?"

The focus of attention was on production incentives rather than improvements to the distribution system. As was pointed out above, the independents, together with the composers and performers, were not at all happy with the distribution system, but apart from CIRPA's proposal for special postal rates to encourage mail-order distribution, no remedies were suggested. By contrast, there was no dearth of proposals for stimulating Canadian record production. One recommendation from CRIA, supported by CIRPA, would be applicable to all products of the Canadian industry regardless of the source of their content: an exemption from federal sales tax. The Association du disque et de l'industrie du spectacle québécois (ADISQ) also proposed this exemption, but would limit it to records with Canadian content. The argument on which the proposal was based was that

records are a cultural medium comparable to books and should enjoy the same tax status as books. It was not suggested, however, that the tariff exemption extended to imported books should also apply; one brief — from George Struth — suggested that government revenues from these tariffs on records and tapes be applied to the development of the Canadian industry.

All other proposals were aimed at bolstering the production of Canadian material or, in some cases, the operations of Canadian-owned production companies. Assistance in the form of direct grants and subsidies to Canadian-owned companies to stimulate their development was proposed by Royalty Records and TRACS — in addition to the proposal of CIRPA, already noted, that federal and provincial arts-supporting agencies should broaden their programs to include all kinds of music and all aspects of the music industry including record production. CIRPA and TRACS also favoured loans or loan guarantees to Canadian companies. Berandol Music proposed subsidies for the publishing and recording of Canadian serious music.

The capital assistance enjoyed by the film industry through the 100 per cent Capital Cost Allowance and the Canadian Film Development Corporation was the object of envy on the part of all elements of the record industry. In one brief after another it was argued that comparable assistance be extended to records to relieve the severe shortage of capital that was inhibiting Canadian production, particularly by the smaller companies. Variations in the focus of interest produced some variations in what was proposed. CRIA, for example, proposed simply that the Capital Cost Allowance be extended to investment in sound recordings. The independents, on the other hand, were more inclined to specify productions having Canadian content, or originating from Canadian-owned firms. And the Canadian League of Composers wanted the allowance particularly for recordings of Canadian serious music. In its proposal for a "Canadian agency for music development"* — which corresponded to the proposal by CIRPA and others of a Canadian record development corporation on the model of the CFDC — ADISQ expanded the prospective role of the organization to include financial assistance for recording artists.

CRIA and ADISQ also requested tariff exemption for sound recording equipment imported by Canadian studios, pointing out that the equipping of a studio for digital recording cost \$250,000 or more, and that the imposition of duty gave foreign studios an advantage. The proposal was strongly supported by the Manta Sound Company, which drew a contrast with the existing exemption granted to film equipment. "There is no Canadian manufacturer currently manufacturing 'state-of-art' recording equipment for use in the top-flight professional studio. Why then are there tariff incentives to film facilities where there is Canadian-made equipment both available and in use?"

The briefs from TRACS and George Struth recommended that record production for export be encouraged by special incentives, but without specifying how this should be done. CIRPA asked for subsidization of its

own activities as a non-profit association of record producers. Finally, Roberta Stephen of Calgary urged that master tapes imported into Canada for manufacture within this country be valued for duty purposes on the basis of the cost of creating a master tape here. "Why spend \$50,000," she asked, "to make a record in Canada of a Canadian performer playing music by a Canadian composer when a master tape of an internationally known performer playing a standard work can be had for \$75?"

Copyright

Apart from the matter of financial assistance, the principal concern of the industry and of Canadian creators and performers of music was with the law defining rights. "The issue of copyright," wrote CIRPA, "is one of the most crucial areas where government inaction has seriously hurt the record industry... Revision of the Copyright Act is a task which should be made the key to any major recommendations concerning cultural industries." The existing act, essentially unchanged in almost 60 years, was described to the Committee by Brian Chater of B.C. Music as "a horribly outdated act which in many instances severely limits the earning power of creators and in others... actually legalizes theft of intellectual property."

Payment by a recording company to a performer is a contractual matter to be settled by negotiations, whether as a fixed fee or a royalty on sales. But because creators (composers and lyricists) and the copyright holder (commonly a publisher) are not parties to such contracts, and their works are subject to compulsory licensing, their rights are prescribed under the Copyright Act in the form of a royalty of two cents on each record, payable to the copyright holder, who retains half and passes the other half to the composer and lyricist equally. The rate at which these royalties are calculated, and the fact that they have remained unchanged for 60 years, did not escape criticism. The Canadian Music Publishers' Association asked for removal of the "internationally embarrassing 2¢ mechanical rate" and its replacement by negotiated rates. And Montreal composer Luc Plamondon wrote that "in Canada we have been receiving the ridiculous amount of two cents per song since 1924, whereas in France we get 8 per cent of the retail price of our records."* Substitution of a percentage royalty applied to the retail price had, in fact, been recommended in the report *Copyright Law in Canada: Proposals for a Revision of the Law*, prepared by A.A. Keyes and C. Brunet and released in 1977 by the Minister of Consumer and Corporate Affairs. Mr Plamondon was also critical of the performing rights societies for not promoting the interests of creators aggressively enough.

Several briefs commented on the status and entitlement of the music publisher in relation to existing royalties. CAPAC, for example — having reported that in 1979 it distributed \$4,441,204 in royalty payments to publishers and \$3,044,537 to writers and composers — wrote the following comment:

The publisher with whom the writer [composer or lyricist] may contract could be a publisher who is totally involved in music publishing only, but as the industry has evolved in many cases, the publishing rights end up with the publishing arm of large recording companies, either partially or in total... The result is that up to 50 per cent of the mechanical royalty really goes from the pocket of the recording company into the pocket of its publishing arm.

The question of compatibility of recording and publishing interests was raised by the Canadian Music Publishers' Association. "A publisher's interest," it wrote, "is in the composition itself and in its continued long-term exploitation. A user's interest is in the product which results from its use of the composition." In the intensely competitive climate of the record industry, the user's interest lies in large sales within a brief period. The CMPA explained that

the operating perspective of a music publisher is long-term... Music publishing turns on the need to recapture an investment made in the development or purchase of a musical work. This can only be achieved by its repeated use for the life of the copyright — today that is 50 years after the death of the author of the work... The record industry is not primarily designed for the long-term exploitation of a musical composition. It has been organized to sell records, not songs. When sales decline, corporate attention is on the next record... The active life of records and performers is rapidly becoming of shorter and shorter duration.

What has changed is not only the composition of the music publishing industry, but the significance of music publishing as an activity. "Today," wrote Berandol Music, which is engaged primarily in publishing, "performing rights revenues are the major sources of revenue for composers and music publishers, and the making and selling of sheet music has become a minor and specialized area of the business."

The Committee heard from the two performing rights societies that represent the creators and publishers — CAPAC and the Performing Rights Organization of Canada (PRO Canada) — about the rights of their clientele in the performance of recorded music by broadcasters and cable companies, and in jukeboxes, background music systems and discotheques that use recordings on discs. (The statutory provision that exempted the latter users from the payment of royalties on the performance of records does not apply to the playing of pre-recorded tapes.) Of all these, only broadcasters now pay for performance rights on records to the performing rights societies under blanket licence. CAPAC and PRO Canada were emphatic in asking that performance by cable transmission companies, by satellite transmission, and in jukeboxes, discotheques and background music systems be brought

within the definition of "performance in public" in the Copyright Act. CRIA also proposed that the rental of records and tapes be covered by copyright.

Additional Performance Rights

Two separate but related questions were raised about the entitlement of record companies and performers to royalties similar to those received by creators and publishers for the broadcasting or other public performance of recorded music. On both of these issues the briefs received by the Committee reflected conflicting interests.

The interests of the recording companies in performance rights were expressed by CRIA, which asked the Committee

to consider what the inherent difference is between a motion picture and a sound recording, which should permit the creator of a motion picture to control and seek remuneration for the public performance of his work while the creator of a sound recording is singled out by the Act as being debarred from doing so.

The Keyes-Brunet Report of 1977 had, in fact, recommended that "providing it can be satisfactorily demonstrated that mechanisms can be established to exercise the rights, Canadian sound recordings be further protected by an exclusive right to perform in public and an exclusive right to broadcast." CIRPA, on behalf of the independent record producers, endorsed the Keyes-Brunet proposal, including its proviso that the new performance rights be restricted in the first instance to Canadian recordings and extended to those of other countries only on the basis of reciprocity. CRIA, on the other hand, challenged this proposed restriction; in their view, it would create an incentive for broadcasters to favour foreign records. CRIA and Berandol Music also reported that performance rights of this kind are recognized in more than 50 countries, and Berandol added the suggestion that "the broadcast industry can afford to pay an additional performing right royalty to the artist/record producer as they already do to the composer/publisher."

The Canadian Association of Broadcasters took a different view of the matter. "Record producers," the Association wrote to us, "are compensated for the exposure of their records on radio through increased sales of their records." Moreover, it added, performing rights fees, even if restricted to Canadian recordings, would go largely to the already successful recordings on the basis of the frequency of broadcast. Opposition to the granting of performing rights to record companies also came from CAPAC, representing composers, writers and publishers. In CAPAC's opinion, "record companies, having obtained copyright assignments through their publishing arms, already share in performing rights for radio, television and all other public performances administered by performing rights societies." As for the smaller independents who do not reap the benefit of publisher's rights, their dependence on multinationals for distribution could result in their having to

bargain away to the major companies any performance royalties that they might be given.

The Keyes-Brunet Report had also suggested that a right of the performer in the public use of recordings should be considered. CRIA "wholeheartedly supports" this idea of yet another performance right. "The performer is a creator," CRIA wrote, "and his work deserves the same protection accorded the works of other creators." Once again CAPAC disagreed strongly. Performers, in its opinion, could count on little benefit from the proposed right. Prospective performance royalties would inevitably become a bargaining counter in the negotiation of recording fees with the record companies. And, in any event, "the major return of the performing right fees accredited to a performer's rights would...go to the stars," who are able already to negotiate "very handsome financial rewards."

The key to CAPAC's objections to both of these proposed extensions of performance rights was revealed in their further objection that "the granting of performers' rights will derogate from the composer/lyricist's rights." Having no contractual protection, composers and authors "are totally dependent in the first instance on their performing rights for their financial success from their creativity, and such rights should not be reduced in a financial sense by any subsequent rights that may be created in favour of the people who use their original material."

Infringements and Remedies

Record companies, creators and performers alike were disturbed by infringements of rights which, by reducing sales of legitimate recorded products, diminish royalties, fees and sales revenues. These infringements fall into two categories: taping within the home, and commercial practices which CRIA characterized as "sound thievery."

In a survey commissioned by CRIA in 1980, it had been found that over a quarter of the respondents had used a cassette type of recorder in their homes to make recordings of music within the previous year, from records, pre-recorded tapes and broadcasts. Most of these respondents reported that they were taping more and buying fewer albums. CRIA wrote that

the ability of consumers to appropriate the intellectual property of record producers and artists seriously erodes the economic base of the industry. Since copyright owners receive no royalties from the in-home taping session, the practice of in-home taping constitutes a very significant breach of the theory and spirit of copyright legislation, is outright theft of the copyright owner's reward, and directly reduces the ability of creators to receive proper remuneration for the use and enjoyment of their work.

In view of the practical impossibility of preventing in-home taping, CRIA proposed that a rough measure of compensation be obtained by a surcharge,

imposed by government, on the sale of blank tape and of home recording equipment. The proceeds of such a surcharge could be distributed to the holders of copyright — a course also favoured by ADISQ — or used as a common fund for the benefit of the Canadian music industry. CIRPA, which endorsed the idea of a surcharge, saw the resulting revenues as a possible means for the financing of a Canadian Record Development Corporation.

Berandol Music, as both record producer and publisher of printed material, saw a close parallel between the widespread taping of sound recordings and the photocopying of printed matter. "There is no doubt," the company wrote, "that a similar situation exists today with regard to duplication of the sound and/or sight image. If it is licensed and controlled it will quickly develop into a major source of revenue for the cultural industries. If it is not, the effects will be devastating." In recognition of the parallels, Berandol proposed the creation of "a super rights agency," in which would be merged the interests of music publishers, book publishers, the record industry and the new video industry, "to license and control the copying of images in the home, school, church, library, etc.," using annual levies on the relevant hardware and software.

Copyright infringements perpetrated for profit presented a different problem, requiring different remedies — and created a greater sense of outrage. "Counterfeiting, piracy and bootlegging," wrote George Struth, "represent untold dollars being siphoned off from the legitimate producers and manufacturers, and current Canadian copyright regulations which were developed in the early 1900s do not provide sufficient penalties for those convicted, nor adequately protect the composers', performers' and record companies' rights." CRIA estimated the annual losses to the Canadian industry from these practices at \$25-50 million, and reported that almost half its budget is applied to counter-measures.

Bootlegging refers to the making of unauthorized recordings for sale, from live or broadcast performances. Piracy involves the reproduction of a record or tape for sale on a large scale. And counterfeiting — described by CRIA as the greatest and fastest-growing threat — involves the production of a close copy of a legitimate product, which is then passed off on the market as the original article, complete with counterfeit labels and jackets. Some, it was reported, are "even being returned for credit to record companies along with unsold legitimate stocks." According to CRIA, these practices are being conducted on an international scale. Because Canada lags behind other countries in its control measures, this country may be becoming an international centre for the manufacturing and dumping of illegal recordings, CRIA stated. The Canadian Music Publishers' Association said that

Canada is gaining worldwide recognition, with countries such as Thailand and the Philippines, of being a leading exporter of royalty-free, pirate and bootleg record and tape product, much of which

contains musical works by Canadian composers performed by talented and unpaid Canadian performers.

To this, the CMPA added the comment that "the rules of the market demand that competitors compete on equal terms. Companies that pay royalties cannot compete with pirates that do not."

At present, two courses are open in the event of infringements of these kinds. The Copyright Act provides for a summary penalty, which for a first offence is a fine of not more than \$200; in addition, a civil action for damages can be brought. But in the opinion of CRIA this remedy encounters several difficulties: offenders are hard to identify, the damage affects a number of parties and, because the offenders tend to be fly-by-night operators with little accessible capital, the chances of recovery are slight. "Our Copyright Act and its current interpretation gives every incentive to the bootlegger, the pirate and the counterfeiter and little or no incentive to the composer, the lyricist and the record company to enforce their rights."

All briefs from the record industry that touched on this matter took issue strenuously with a recommendation in the Keyes-Brunet Report that summary penalties be eliminated from the Act. "In the light of the massive infiltration of organized crime into the business of copyright infringement," CRIA characterized this recommendation as "a gross judgmental error." They felt that "the threat posed by record piracy, bootlegging and counterfeiting must be met with tougher, criminal sanctions and must bring into play the facilities of the RCMP and other law enforcement agencies." In this they were strongly supported by CIRPA, the Performing Rights Organization of Canada and the Canadian Music Publishers' Association.

The two recording associations summed up the case from the industry in their briefs to the Committee. CRIA stated that

it cannot be stressed strongly enough that the present economic and legislative climate in which our record industry exists is not a healthy one. The spectres of in-home taping, record piracy and other ills created and perpetuated by inadequate legislation and lack of understanding of the problems themselves, threaten quite literally to undermine the very existence of this industry. Due largely to insufficient and undependable funding and economic incentives, record companies, studios, producers, publishers and artists alike all face the reality that the struggle to put world-class Canadian products into the marketplaces of the world is uphill all the way.

And, from the standpoint of the independents,

what CIRPA is arguing for today is a system of public and private initiatives that will allow Canadian talents to remain in this country and grow; that will facilitate the healthy development of the

Canadian recording industry. Such a system would enable Canadian companies to compete on a more equitable basis with multinational companies. It is not necessary for our talented artists to journey abroad to produce hit records... Canada has superb recording studios and excellent musicians and producers. The problems... are the result of a lack of financial resources and government support.

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Film

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Film

The film industry in Canada has both public and private components, and many of the characteristics of both an art and an industry. It can also be said to have three relatively distinct sectors: the production, distribution and exhibition of films, which are all vital to the health of the industry as a whole.

Canadian governments have been deeply involved in film production almost since the invention of the medium. The National Film Board (NFB), established in 1939 to consolidate scattered federal film production, now spends about \$30 million annually on films produced in its own plant. The Canadian Broadcasting Corporation (CBC), which entered the video field in 1951, now spends, it is estimated, some \$50 million annually on its own program production. The Canadian Film Development Corporation (CFDC) was created in 1968 to facilitate financing and otherwise assist the private sector in the production of feature films. Other federal government agencies and departments support Canadian film production by commissioning their film production through the National Film Board or, as with the Canada Council, by making direct grants.

In 1976, a federal government measure of major significance for the Canadian film industry was introduced: the extension of the 100 per cent Capital Cost Allowance to film investors. Briefly put, this measure provides income tax advantages to taxpayers investing in films defined as Canadian under a set of criteria administered by the Department of Communications. Between 1978 and 1980, this program provided an average indirect federal subsidy of some \$125 million annually to private sector film production. It is widely believed that it stimulated an unprecedented boom in the Canadian feature film business, although the effect tapered off in 1981 when investment declined. The effectiveness of this type of support for meeting cultural objectives was a subject of much discussion at the Committee's public hearings.

There are still no major private film production firms in Canada, at least not by international standards. Instead, there are more than 200 smaller companies, which provide a nucleus around which the production of documentaries, feature films, television commercials, television series, and

information and training films can occur. These production companies do not all maintain permanent creative staffs. Most prefer to put together for particular projects teams of technicians, cameramen, writers, directors and editors from the large pool of talent available in Canada.

Distribution of films in Canada is almost entirely a private sector affair, largely dominated by foreign-owned firms. About three-quarters of film distribution revenue in Canada, which totalled \$210.5 million in 1979, passes through nine large companies. The balance of the film distribution business is handled by about 80 smaller firms, which import foreign films, distribute some Canadian films and sometimes export Canadian products.

The final stage in the film industrial process is exhibition before audiences. Although there are other ways by which people see films, on television and in schools for example, exhibition in Canada's more than 1,300 commercial cinema houses is still the most significant source of revenue for the film industry. In 1979, Canadians paid out \$277.5 million in cinema admissions. Most of these revenues were shared by the two major theatre chains, Canadian Odeon and Famous Players.

The Committee received submissions about film from a wide variety of sources, both within and without the industry. All the major federal agencies concerned with film submitted lengthy written briefs, as did many of their critics. Independent filmmakers were well represented, as were the major distributors through their trade organization, the Canadian Motion Picture Distributors' Association (CMPDA). However, the two organizations representing the smaller distributors, the Association of Independent and Canadian-Owned Motion Picture Distributors and the Association québécoise des distributeurs de films, did not send a brief or request a public hearing, nor did the two large exhibition chains. No doubt because the federal agencies wield such influence within the industry, especially in the production sector, a great many of the submissions dealt with the role, programs and performance of those agencies. Other main issues addressed included regional decentralization, the Capital Cost Allowance and market development both at home and abroad.

The Main Federal Agencies

National Film Board

The National Film Board is the senior institutional member of Canada's film community. Its brief dealt, of course, with its own situation, but also addressed broader issues, reflecting the Board's role as the federal government's film advisor. Pointing out that popular culture in English Canada is "overwhelmingly American in content," it argued that "cultural affairs should be placed on the same level of concern as energy, national defence, foreign policy and social welfare." The Board commented further on the role of public enterprise in Canadian cultural life. "The Canada Council," it said,

"exists because we never had a Ford or Rockefeller Foundation. The CBC was eventually established, as Sir John Aird pointed out, because private broadcasters couldn't reach remote rural audiences or develop Canadian programs." Elaborating on this point at our Montreal hearings, NFB chairman James de B. Domville said that "the *raison d'être* of the Board is to fulfil objectives that cannot or would not be met in the marketplace."

The NFB brief interpreted the Board's own role as playing a major part, as a "national audio-visual resource," in Canada's cultural life. The Board's particular strengths, as indicated in the brief, are its unique distribution organization, its role as a centre for technical research and development, and its role as a training centre. Additionally, the NFB pointed to its leadership in "opening up access to the filmmaking process to wider and wider constituencies" and to its role in promoting Canada's image abroad. It also noted that as a public-sector film agency, its "special qualities will be more and more obviously needed in the 1980s than has been apparent since the start of television, because of the need for Canadian programming in the many new avenues of visual communications which will soon find their way into our homes."

Other intervenors had a different view of the Board. Several filmmakers' cooperatives, for example, said they often found the Board uninterested in their kind of films. The Newfoundland Independent Filmmakers' Cooperative (NIFCO) told us that the NFB had become "narrowly stylized, bureaucratic and centralist in orientation." In St John's, freelance filmmaker Mike Riggio made, in a particular way, a point we heard in many different contexts. "In the Atlantic region, the seat of the Film Board's new studio naturally fell to Halifax, an appropriate decision given both geographic and demographic considerations. And as a result of the NFB's Atlantic studio being situated in Halifax, Newfoundland has once again become the victim of benign neglect."

In Vancouver, Cineworks, a non-profit film cooperative, raised the question of unfair competition for which they held the Board responsible. Although commercial considerations are not usually a factor in the programming of films made by cooperatives, the independent filmmakers' groups have established a distribution centre and also exchange films among themselves on the understanding that the users will pay a rental fee. However, these groups often find themselves in competition with the National Film Board, which lends films free of charge. Cineworks observed that

the NFB practice of supplying Canadian independent short films at no charge has a devastating effect on the Canadian independent who is also working in the production of short films. Independents who do produce their films with assistance from NFB find themselves in the position of not only having to distribute their films through the NFB [receiving no distribution revenues] but also of having to personally subsidize this distribution.

Other intervenors viewed the Board as being sympathetic to independent filmmakers. A member of the Atlantic Filmmakers' Cooperative told us that "the NFB in general has been helpful and supportive. In some areas the NFB has been instrumental in bringing the local film group into existence. Often the NFB offers material support in the form of the use of its facilities... Through its private sector acquisition program, the NFB occasionally purchases prints of independent films to distribute."

It was pointed out to the Committee that the National Film Board has complete authority over the production of films by federal government departments and until recently has been doing most government film production itself, leaving a relatively small proportion to the private sector. This matter was not discussed in detail in the Board's own brief, but it was raised by the producers' groups, although there was a difference of approach between the Association des producteurs de films du Québec (APFQ) and the Canadian Film and Television Association (CFTA). The former group was in favour of abolishing the Board's control over government-sponsored production — and indeed of abolishing the Board itself — immediately. At our Toronto hearings, the CFTA seemed to think a phased departure from the field would be preferable. Elaborating the APFQ's position, a spokesman said that "the NFB should start winding down right now... You cannot have an organization like the NFB eating up \$50 million a year and producing so little. I realize what we are saying is quite brutal but I think this question must be faced."

Both the British Columbia and Alberta producers' groups supported the withdrawal of the Board from the government-sponsored film area. The Alberta Motion Picture Industries Association suggested that all federal agencies and councils using film "should be encouraged (if not forced) to utilise the services, talents and products of the independent motion picture industry in every conceivable situation." Appearing before the Committee in Edmonton, the delegation from the Alberta industry spent some time describing its relations with the Board's regional production offices. They told us of difficulties with contracts, delivery and points of approval. "The National Film Board has very little grasp of the operation of the private sector," the Association stated. The majority of NFB personnel were described as being steeped in Board attitudes, Board policy and Board procedures. This general position was supported by independent producer Colin Gregory of Creative Concept Productions in his oral presentation to the Committee at our Regina hearings. At the Montreal hearings, however, the NFB chairman pointed out that he was "unable to increase the percentage of sponsored film production going to the private sector from government departments...without funds to compensate [the Board] for lost revenue." He made it clear that a sudden change of direction from public to private production would pose further financial problems for the Board, noting that there have already been substantial cutbacks in Board expenditures.

Addressing the question of film distribution and the NFB, the Calgary

Public Library argued that "the role of the NFB is to produce films, and the role of libraries is to distribute them."* By selling prints at reduced prices to public libraries across the country, the Board could reduce its distribution costs and spend more money on production. The Board would receive better distribution in Canada through hundreds of public libraries instead of being restricted to its own outlets. And finally, since the libraries would buy the prints at a reduced price and rent them instead of giving them away, the libraries themselves would generate funds to buy films made by local filmmakers. Libraries "could therefore play a more important role in the development of the Canadian film industry."*

Two briefs were presented to the Committee by members of the NFB staff, Michel Régnier and the filmmakers of Studio D. Michel Régnier suggested that the Board's programming should be directed more to Third World countries and that it should reopen its offices in India and South America, as well as establishing one in Africa. His brief called for greater understanding by Canadians of the immense problems faced by the populations of the Third World. "In my opinion, global problems are the only ones that deserve real priority... I do not feel that in 1980 we can afford to be provincial, regional or nationalistic in outlook. We can only be humanists."* The NFB's chairman agreed. "Our services in the Third World leave something to be desired," he told us at our Montreal hearings.

Studio D is responsible for the Board's women's program. It has produced several documentaries under the NFB regular program with no increase in funds for this particular purpose. The Studio D brief declared that "the time has now come for the women's program to increase the scope of its activity to effectively meet a wider range of objectives [and] for the government to offer extra funding to the women's program to correspond to its own increased priority for the promotion of women."

There was, in sum, both criticism of and praise for the NFB. This may have reflected an ambivalent attitude within the film industry and community as a whole towards what many regard as the Canadian industry's key component. The Association of Canadian Television and Radio Artists (ACTRA) told the Committee in its written brief that "until very recently, the National Film Board has seemed to be living on its past glories, a prime candidate for the application of a sunset law and an early review of its mandate, its objectives, its present functions, whether it could or should be reorganized, and if so, how this might be done." However, this brief continued, the NFB Chairman's recently circulated statement of his objectives deserved careful study. Echoing the Board's own brief, ACTRA believed that the Board still has much to contribute "to the production of creative, educational and artistic productions... It should have a significant role to play in training. Its role in research and innovative development has proved fruitful in the past and will hopefully once again become an integral part of its programs."

Canadian Broadcasting Corporation

The CBC, in addition to its other activities discussed in the next chapter, has a considerable impact on the Canadian film industry. Filmmakers are, of course, employed directly by the Corporation; it also makes use of freelancers, although not enough use according to some intervenors. One of these, David McNicholl, enlivened our Ottawa-Hull hearings with his brief entitled "Celluloid Roots under the Blue Canadian Sky." Mr McNicholl was critical of the CBC's local programming in Ottawa, which, he argued, made insufficient use of independent filmmakers. He brought home to us a point not often made: that Ottawa in particular, and eastern Ontario in general, is sometimes neglected as a region, just because it is the site of the national capital.

Criticism of the CBC's attitude towards the independent filmmakers was expressed all the way from St John's ("virtually inaccessible to independent filmmakers and film and video artists who refuse to have their work shaped and compromised") to Vancouver ("in no way supports the efforts of the experimental filmmaker"). In Toronto, *The Funnel* expressed its view that the CBC "does not encourage the endeavours of artists working experimentally in the film medium." At our Halifax hearings, a spokesman for the Atlantic Filmmakers' Cooperative told us that "I suspect the CBC looks with disdain on cooperative productions." To encourage more purchase of external production, the Alberta Motion Picture Industries Association (AMPIA) recommended that "the federal government encourage the CBC to recognize its responsibilities in assuring the public access to the productions not only of the NFB but of the independent motion picture makers by undertaking an expanded, more cooperative role in the television release of these productions." Along the same lines, the Canadian Film and Television Association brief urged that the CBC establish a special budgetary allocation earmarked for independent film producers. The CFTA also suggested that the Corporation should pay higher prices than it is now paying for Canadian films, in order to make the domestic market more attractive to the independent producer. This theme was echoed by AMPIA, which pointed out that makers of films produced for television in West Germany, France and the United Kingdom can count on their own domestic market to return 70 to 80 per cent of production costs, while the comparable figure for Canada was 30 per cent. Both associations looked to the CBC as their major potential buyer.

Some saw an answer in reorganization of the CBC. ACTRA, for example, suggested a reorganization of the Corporation into a number of separate companies: one for English television, one for French television, and so on. The British Columbia Film Industry Association had a more basic proposal. "It is essential," they maintained, "that the present monolithic structure of the CBC be replaced by a structure of regional networks, each responsible for a large proportion of their own programming and a proportional share of national programming."

Canadian Film Development Corporation

The Canadian Film Development Corporation was the subject of considerable discussion at our public hearings. The Corporation's own brief provided an overview of the industry, and recommended that it "be given the financial resources necessary to have a significant and comprehensive impact on the production and distribution of films that reflect Canada, and the mandate to support the industry in the production and dissemination of all types of film." The brief also touched on the interrelationship of film, video, publishing and sound recording, and pointed out that these cultural industries could perhaps be assisted by an "integrated intervention" by the federal government, which could "in administrative terms alone reduce overhead by coordinating expertise and support services. The application of new technologies will shortly prove their communality of use, determine their ability to survive and our ability to enjoy our own culture."

The relationship between film and television was reiterated when CFDC executive director André Lamy pointed out at our Toronto hearings that the continuing impact of American television on Canadian culture seemed irreversible — even in Quebec. He argued that the system must change drastically or "there will be practically no Canadian content that Canadians will watch." He pointed out that the resources of the CFDC were very limited by comparison with the sums spent in the American film industry. "We can provide \$25,000 to help launch a film in Canada in competition with one [having] a promotion budget in North America of several million dollars." And, pointing to the future, he told us that "box office is not for me the most important aspect of distribution of Canadian culture. Television is the future and pay-television will become the next box office."

Film producers generally took a positive view of the work of the CFDC. That opinion was not shared by Cineworks, which called the CFDC "an institution which has mutated from one which tried to generate a cultural industry for the benefit of Canada to a clearing house for international speculators, utilizing Canadian tax shelter laws and cheap labour." The British Columbia Film Industry Association recommended that the CFDC receive a substantial budget increase "without jeopardizing the funding of other cultural agencies." The Association further suggested that the Corporation "must encourage lower budget productions, productions which have the opportunity to recoup a large portion of their cost in the domestic market." In Halifax, Michael Donovan of Surfacing Film Productions contended that the CFDC lent only to producers with good credit ratings and that this practice did not open the industry to new entrepreneurs, since it gave an advantage to established, well-capitalized production companies.

The Canada Council

Of all the federal agencies concerned with film, the Canada Council received the most accolades in submissions to the Committee. The Council's visual arts section provides the largest part of the funding for innovative

filmmakers' groups in Canada, with a budget of \$1.25 million. Several of these groups were heard by the Committee. At the Committee's Toronto hearings, The Funnel, an experimental film theatre, told us that the film support programs of the Canada Council were indispensable to the production of its type of work. Other such groups also strongly supported the Council's film programs. The Newfoundland Independent Filmmakers' Cooperative told us that "the contribution of the Canada Council has been crucial" in the development of experimental and innovative film.

The main criticism of the Council's operations in film was that, as the demands on its film programs increase, it is being forced to cut back on funding for experimental films. That problem could be solved, we were told, by additional funds. As the Atlantic Filmmakers' Cooperative summarized the matter, "out of the total Canada Council budget of \$44.7 million the film budget for 1980-81 was \$1,252,000, less than a third of which was spent on film production directly. Clearly, independent filmmakers are receiving inadequate support for the actual creation of their work, which is at the centre of all other film-oriented activities."

Reflecting Canada's Regions

The main federal agencies having dealings with the film industry are based in central Canada, and a common demand throughout the Committee's hearings was for decentralization of their decision-making procedures. We heard this view from many sources, even from within the agencies themselves. Members of the National Film Board's regional French-language production unit, for example, told the Committee in Campbellton that programming decisions and the financial resources to produce films should be delegated to them. "We must have the necessary means for making [our films] ourselves. We demand the right to create a cinema of our own."* The *Coopérative des artisans du cinéma en Maréville* took a similar view. "The NFB's French production unit decided to centralize regionalization in Montreal, however contradictory that may appear."* This intervenor further recommended a reorganization of the Board. "What we want is not to reduce the size of the NFB but to make it more accessible. This is why we want it reorganized in such a way that it will be more accessible in our region... We do not mean that the physical plant should be dismantled, but rather that the decision-making power on which production depends [should] be decentralized."*

Freelance filmmakers throughout Atlantic Canada also argued for decentralization. A continuing theme of their briefs was the importance of local decision-making and a feeling that the film artist is best served by someone or some agency based in his community. The Newfoundland Independent Filmmakers' Cooperative argued that Canada's many cultural and regional groups have a right to self-definition and self-determination. "We disagree with the assumption that a single national culture is possible or desirable." At our St John's hearings, NIFCO expanded on these ideas

pointing out that even if the principle of decentralization were accepted, there could be other problems ahead. "When you talk about a region," NIFCO said, "there is a danger of a sort of technocratic regionalization... The government will accept as a policy that everything is going to be decentralized and that may become a dead bureaucratic concept served by empty institutions because the vision of the central planners won't have changed." The Atlantic Filmmakers' Cooperative addressed the problem at the Halifax hearings, recommending "the establishment of regional film production grant committees... who could consider applications to be dispensed locally to filmmakers."

The Winnipeg Film Group pointed out that "Canadian film is to a great degree regional in character. There is no real conflict between regional and national objectives in respect to the arts... [but] to achieve strong regional cultural representation, certain measures are required to assure adequate resources for film development in each region." The Southern Alberta Branch of ACTRA had a similar view, stating that "we also maintain that it is valuable, and essential, to develop the cultural voice of each region of Canada, and that artists should not be penalized (in terms of recognition or financial support) for exercising their craft at their roots (or in a part of Canada close to their creative sources)." And the British Columbia Film Industry Association, for its part, said that "Canada's fundamental diversity must be recognized and encouraged by greater decentralization of the cultural agencies and greater support of cultural activity in the regions."

At our Montreal hearings, the chairman of the National Film Board said that such comments were sometimes "unfair and excessive." What the Board has worked out, continued Mr Domville, is "programming in the regions that then can, from a cinematic point of view, go through a process which is to speak for the ensemble of the work that we do... There is a high degree of budgetary and administrative autonomy in the regions but at one point we need to be able to weigh against the total program how we're doing, and I would intend to keep that kind of process. I don't think it has to be a dictatorial or an imposed process." He then added that "[filmmakers in the regions] have to work through the program committee, but only for purposes of technical quality and not of content."*

Capital Cost Allowance

The 100 per cent Capital Cost Allowance for film investment, explained briefly earlier in this chapter, aroused comment in both the written briefs and oral presentations to the Committee. The brief submitted by the Canadian Conference of the Arts (CCA) called this tax subsidy "the single most significant factor in the growth of the Canadian feature film industry." In a detailed analysis of the effects of the measure on the industry, however, the CCA argued, that it had been misapplied, leading to an export-oriented

branch-plant industry, "which is counter-productive in terms of the purpose for which [the allowance] was established." Even so, "it is essential that the allowance be retained," but it had to be "realigned with its basic cultural objectives."

Not all intervenors agreed that there had been misapplication, but there were other suggestions for changes. In Halifax, Michael Donovan of Surfacing Film Productions suggested that budgets of films assisted by the allowance be limited to \$2 million, a sum that he considered to be "the minimum cost for a no-frills 35-mm feature film." Applying such a ceiling, he said, would discourage "persons with a carpetbagger mentality" who are attracted to the Canadian film industry by the high fees that could be earned. Other independent filmmakers proposed modifications to the regulations defining a Canadian film for purposes of the allowance. "We would like to urge [the government] to seal up any of the loopholes," said the Atlantic Filmmakers' Cooperative. In its national brief, ACTRA maintained that "we will never develop a pool of leading players in Canada unless we make greater use of our Canadian performers in our leading roles in Canadian films [produced with Capital Cost Allowance assistance]."

The Canada Council had some broader misgivings about the Capital Cost Allowance. "Film producers," it told us, "have been handed an unprecedentedly potent tool." The Council went on to say that

the results, in terms of stimulating production in English Canada, have probably been beyond anyone's expectations. Yet there are difficult questions that must be asked. To what extent has there been a significant use and development of Canadian writers, directors and leading actors? Have Canadian audiences been able to see more films that illuminate aspects of their own experience and culture?

This was, we found, a common anxiety about the recent burgeoning of Canadian film. Brock University's Maurice Yacowar felt that "English-Canadian film experience is the bad example" for Canadian cultural life. The Canadian Conference of the Arts, in its brief, dismissed contemporary Canadian films in English as "culturally irrelevant," because they are "increasingly indistinguishable" from their American counterparts. But the CFDC saw the matter differently:

A widespread view persists that the films produced, most especially those in the English language, have possessed, at best, only a minimal Canadian character... The issue is a difficult one for it touches directly on creative freedom. Its resolution depends as much on the collective will and cultural identity of the industry's members and investors, as it does on the characteristics of the marketplace in Canada and internationally. The government's role should not be to interfere with the freedom to create... Canadians deserve the same

selection of production from their own industry as they receive from abroad.

On the whole, the weight of opinion was in favour of the 100 per cent Capital Cost Allowance for film — although with the misgivings we have indicated. Indeed, the combined presentation of several English-language producers' groups and the Association des producteurs de films du Québec expressed the view that the allowance was essential to the continuation of the film business in Canada. CFDC executive director André Lamy also supported this tax incentive for film. He felt that the marketplace was the best mechanism for matching up investors and creators. Dismissing the idea that the tax revenues foregone by the federal government ought to be channelled by the government directly into film production, he said that he preferred "that producers go to the market as an industry and convince the private investor that their films are a good investment."

Market Development

As the Committee pointed out in its Discussion Guide, Canadian films form only a small proportion of those shown on Canadian movie screens —namely 3.3 per cent. Nor have Canadian films, with some notable exceptions, captured a large share of the international market. Consequently, many of the film briefs were concerned with international and domestic market development, and contained suggestions for the development of these markets.

The International Market

Echoing a theme we often heard, the CFDC explained to the Committee the importance of developing export markets for Canadian films. "The relatively small size of the Canadian market cannot alone sustain the level of creativity which Canada is capable of sustaining," it said. "The difficulty then is to break into the export market by offering a product which will readily gain acceptance, with the need to provide for Canadian audiences an alternative to the overwhelming presence of foreign products. The resolution lies obviously in producing films whose distinctiveness, artistic excellence and technical quality attract audiences, be these in Canada or elsewhere. With these films in hand, Canada must actively seek markets wherever these exist." Some felt this was easier said than done. Colin Gregory of Creative Concept Productions in Regina said that very few film distributors had the kind of international — especially American — connections required for the educational films he is producing and for which he needs a foreign market. "Canada doesn't provide a sufficiently large market-place to enable me to produce quality material," he told us.

The Canadian Motion Picture Distributors' Association, however, sounded

a more optimistic note. The Association saw good prospects for Canada's film export business:

Exclusive of the U.S., Japan, India and the Soviet bloc countries, there were 22 active filmmaking countries in 1980. These countries had a combined population of over 600 million people. Although Canada represented only 4 per cent of that population, it produced 24 per cent of the 116 feature films made in these countries in 1980. This compares favourably with France's 8.5 per cent of the population and 25 per cent of the production, and England, with 9.1 per cent of the population and 18 per cent of the production.

A number of intervenors suggested that Canadian filmmakers could break into foreign film markets through the route of co-production with filmmakers in other countries. "Canada could take huge advantage of the opportunity that now exists in Europe," the Canadian Film and Television Association said in its brief. "In Britain, in France, in Germany," they continued,

there is the possibility of co-production. With inflation biting ever more deeply into their program budgets, there is a realization that high quality drama and entertainment cannot be financed in isolation. Thus, there is a willingness to work together and, through the combining of resources, to come up with budgets that are not too far different from those with which the Americans are working. This is the key, for we must compete in terms of production value.

Canadian films receive exposure abroad in ways other than commercial exhibition. The federal government's Festival Bureau is responsible for the private sector's involvement in prestige screenings at international festivals. The filmmakers' cooperatives, as they told the Committee, have had their experimental films well received abroad. The National Film Board, through its foreign offices and through many Canadian embassies, continues to provide films about Canada around the world.

The Domestic Market

The distribution of foreign, mostly American, films to Canadian theatres and to Canadian television is a large business. The Canadian Motion Picture Distributors' Association (CMPDA), whose members were responsible for at least three-quarters of the theatrical film royalties earned in Canada in 1979, told the Committee at our Toronto hearings that the Canadian film production industry had made a stride forward by increasing the revenues from theatrical distribution of Canadian films worldwide from \$6 million in 1978 to \$18 million in 1979. Since 21 Canadian feature films were picked up for distribution by American companies in 1980, the Association expected these revenues to grow. The CMPDA told us that the film exhibition

industry is developing "along sound commercial lines." "Exhibitors," a member of the Association's delegation said, "are peculiar people; they are sentimental about money. They run their theatres for profit." And that, the Association contended, is the reason why many Canadian films — and others not deemed likely by exhibitors to draw an audience — do not receive screen time.

Since so many films from other countries are shown in Canada, one measure that was proposed to protect the market for Canadian producers and provide them with a source of funds, was the imposition of quotas or levies on foreign films. Such proposals, however, were distasteful to the film distributors represented by the CMPDA. The royalty revenue remitted abroad, they said, is Canada's contribution to the production costs of the pictures involved. Some intervenors, such as the Canadian Conference of the Arts, argued that "the issue for the Canadian feature film industry is no longer the level of production." For the CCA, the issue was

the nationality of production, which is a function of its distribution. The market which pays the bills will be the market addressed. As long as Canadian producers receive their primary revenues from the U.S., they will produce films which bypass the domestic market in content, and in actual distribution in some cases. Their product will be, as that of the private Canadian broadcasters, increasingly indistinguishable from its American equivalent.

The central issue, the CCA said, tends to be misidentified. "It is not the size of our domestic market, but rather the size of our share in that market that matters. Canada's theatrical market is one of the richest in the world: we are Hollywood's number one foreign customer. Our television industry has a combined public/private revenue in excess of \$1.5 billion annually." The Canadian film market would, the CCA continued, be "fully capable" of supporting a thriving domestic production industry if only Canadian producers had more access to it. "This is today, as it always has been, the central issue of the Canadian film industry."

The CFTA looked to pay-television to bring an important boost to the Canadian domestic market for film, but did not expect that it would solve all the problems of the industry. The Directors' Guild of Canada supported an 85 per cent Canadian content quota on pay-television, arguing that "Canadians can and do like to see stories about themselves." They told us that "distribution is the key factor. By providing the widest possible access to Canadian producers, the DGC believes Canada will be their primary market and that, given time, programming will become more and more identifiably Canadian."

Thus, for a great many intervenors, breaking into the domestic market was at least as important as export of film product. We heard this often, across the spectrum of interests from small groups of independent filmmakers to large national organizations. As a NIFCO spokesman put it,

alternatives have to be offered [to Canadian audiences] and I think that when people see some of the alternatives that, after a brief period of deconditioning, they will start to prefer some of the alternatives some of the time... We don't have access to the distribution facility. We have to build our own, basically — that's what it comes down to and we've just begun to do it.

These sentiments were shared by the British Columbia Film Industry Association, which told us that "Canadian producers really don't have access to their exhibition markets. Our audience hasn't been developed." At the hearings in Edmonton, the Alberta Motion Picture Industry Association made much the same point. "The problems you have producing are nowhere near the kind of problems you run into when you actually try to find a place to screen the film or show the program." At these same hearings, a film producer associated with Sunwapta Broadcasting argued that "the key role to all the things we do is access to the market." He explained that the role of government is to be the referee, to make sure that all the players have a fair chance. "In Canada, in film," he said, "we don't have the same access to our own marketplace that others do."

9

Broadcasting

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Broadcasting

The Committee was frequently reminded during its public hearings that broadcasting is important both because of the nature of its relationship to the other components of culture, and because of the sheer size of the audiences it attracts and the revenues it commands. The special role of broadcasting was addressed by A. W. Johnson, president of the Canadian Broadcasting Corporation (CBC), in his presentation to the Committee at the Ottawa-Hull hearings:

Broadcasting... is *the* most powerful means by which modern nations and peoples share a common experience, learn about their national identity, learn about their culture, learn about themselves. But it is more than that, of course. There is a truly symbiotic relationship between broadcasting and culture. The two are inextricably bound together, and as president of the CBC, I acknowledge the absolute dependence of the CBC, and indeed of all broadcasters who produce or procure Canadian programs, on the resources of our cultural community. To put it bluntly, the CBC couldn't come close to discharging its mandate without a continuing creative partnership with writers and performers and musicians and producers and filmmakers all across Canada.

In its written submission, the Canadian Conference of the Arts (CCA) cited ratings figures and other survey data that spoke eloquently of the place of this cultural industry in Canadian life. Describing the consumption of radio and television programs as the "dominant leisure/cultural activity of Canadians," the brief went on to point out that no less than 96 per cent of Canadians watch television in any given year, with the average adult watching some 25 hours of television every week — more than three hours a day every day. By contrast, "the next most popular leisure activities — reading books and going to the movies — engage 72 per cent and 63 per cent of the population respectively during the course of a year. An average of two hours a week is devoted to reading, and considerably less to movies."

An even more striking comparison, involving strictly Canadian programming, was drawn at our Toronto hearings by Peter Herrndorf, CBC vice-president and general manager of the English Services Division:

The audience impact of television continues to be profound. One episode of a Canadian drama (*A Gift to Last*, for example) has a larger audience in a single night than all of Canadian theatre in an entire year. The three-part drama mini-series *You've Come a Long Way, Katie* was seen by more Canadians than attended all of the Canadian-produced feature films last year.

The net effect of this phenomenon, in the words of the Association of Canadian Advertisers, is that "the importance of television's influence on the cultural perceptions of Canadians cannot possibly be exaggerated."

The financial figures on Canadian broadcasting are no less revealing. Last year, the CBC's total budget came to nearly \$700 million, most of which was financed from the annual parliamentary appropriation. The revenues of Canada's private broadcasters, together with those of the cable television industry, the third major component of the system, are of a like order. In terms of aggregate revenues, then, broadcasting is at least a one-and-a-half billion dollar a year industry in Canada.

It may also be useful to recall that this is the only cultural industry whose activities are regulated under a comprehensive federal statute, namely the Broadcasting Act of 1968. Section 3 of this Act enunciates a "Broadcasting Policy for Canada," which outlines the structure and objectives of the broadcasting system as a whole. The principal federal instruments established to carry out this policy are the publicly owned national broadcasting service, provided by the CBC, and the regulatory and licensing process administered by the Canadian Radio-television and Telecommunications Commission (CRTC). The Act provides that "broadcasting undertakings" in Canada constitute a "single system" and further provides that this system comprises both "public and private elements." The CBC, together with the provincial educational broadcasters, constitutes the public element, while the private element includes conventional off-air radio and television broadcasters, as well as those "broadcasting receiving undertakings" that deliver broadcasting and other signals to paying subscribers by coaxial cable.

The Act sets out general objectives for all broadcasters that touch on matters such as Canadian ownership of the system, freedom of speech, extension of services to all Canadians in both languages and so on. The programming provided by the system is to be "varied and comprehensive," while that provided by each broadcaster "should be of high standard, using predominantly Canadian creative and other resources." The Act provides additionally that the publicly owned national service shall be "predominantly Canadian in content and character," and that it should, among other things, "contribute to the development of national unity and provide for a continuing

expression of Canadian identity." The special role contemplated for the CBC in providing the national service is further underscored by a stipulation that

where any conflict arises between the objectives of the national broadcasting service and the interests of the private element of the Canadian broadcasting system, it shall be resolved in the public interest but paramount consideration shall be given to the objectives of the national broadcasting service.

If the Committee received one general impression from the hearings dealing with broadcasting, it was that the intervenors were nearly as united in their disenchantment with broadcast television as they were in their praise for Canadian radio, especially the radio services of the CBC, which the CCA described at the Ottawa-Hull hearings as "one of the great Canadian success stories." This sharp division of opinion is reflected in the current chapter, where the reader will discover that nearly all the issues of contemporary broadcasting — economic, social, aesthetic and otherwise — are in fact issues of television rather than of radio.

The Committee was struck too by the variety of interests represented by radio-related briefs, even though the number of such briefs was not particularly large. These interests ranged from the globe-spanning mandate of Radio-Canada International (RCI), a division of the CBC, to the highly localized and community-spirited activities of broadcasters such as Vancouver Cooperative Radio, and the member stations of the National Campus Radio Conference and of the Association des radiodiffuseurs communautaires du Québec (ARCQ). According to RCI director Betty Zimmerman, who addressed the Committee in Fredericton, this service is "still the only Canadian medium that regularly reaches foreign audiences on a mass scale and on a regular basis." Indeed, RCI broadcasts every day in 11 languages to "several million listeners on four continents," and prides itself on being "the voice of Canada abroad" — even though it is "an almost unknown service here at home." By contrast, the member stations of the ARCQ may broadcast to only a few thousand avid listeners concentrated in an area of a few square miles. Nevertheless, these community broadcasters see their role in producing highly original, non-commercial programming, largely with the help of volunteer member-workers, as a very important one, especially at a time when there exists in Canada "a strong swing towards concentration of the media and centralization of radio programming."*

Canadian radio is not, however, entirely without its problems. Both of the above intervenors made it clear, for example, that their services could be greatly improved with a little more public money. CBC radio itself came in for a measure of criticism, although this was usually by way of suggestions for improvement, rather than for wholesale change. Katherine Penney, speaking for the Corner Brook Status of Women Council, urged that CBC national radio programs such as *Morningside* and *As It Happens* should

acknowledge "the differences of the country and use these differences to let people across Canada know about the traditions and culture of other places within their homeland." The Saskatchewan branch of the Association of Canadian Television and Radio Artists (ACTRA) regretted that "most attempts at challenging programming [are] 'ghettoized' onto the FM network," and argued that since "bland, middle-of-the-road radio is already copiously provided by commercial stations, it is a shame CBC-AM does not strive harder to provide an alternative."

In a more general vein, Harvey Glatt of Ottawa, himself a broadcaster (CHEZ-FM), criticized Canadian radio programmers for being too "conservative" and unwilling "to take a chance." Often, he told the Committee, "music directors will choose what sounds like what is happening [in the U.S.] rather than opening up their minds and opening up their ears." In its brief to the Committee, CFCN Radio of Calgary concentrated on the government's failure to apply the benefits of new broadcasting technologies to the radio industry:

It is apparent that indecision on the use of satellites, networking nationally and regionally may stifle unnecessarily the development of radio in new frontiers. Much attention is being paid to pay-television and cable systems. But no attention is being paid to radio and what it can become in our country. It is imperative that government encourage the radio industry to look at ways it can become primary beneficiaries of the new tools around us.

As the Committee learned, the debates over the nature of broadcast programming and the development of "new tools" become much more acute when shifted to the context of the television screen.

Canadian Content

In its assessment of the CBC as the "flagship and cultural guardian of the [broadcasting] system," the Canadian Conference of the Arts noted that because of the range of its responsibilities and the limited nature of its resources, the CBC had "been independently assessed as the most financially efficient national broadcasting system [in the world]." On the other hand, this brief also made it clear that the CCA, like other intervenors, was concerned less with financial efficiency than with "cultural efficiency" — in other words, with the appropriate balance between Canadian and foreign program content on the television screens of the nation. Such was the CCA's concern about the predominance of foreign — almost exclusively American — programming, that it was moved to remark on the dangers posed by this programming to "the internal lines of communication prerequisite to articulation of our own social and cultural values."

The CCA went on to praise the CBC for the fact that "more viewing of Canadian television programs is attributable to CBC than to all other Canadian broadcasters combined." It also referred to the "disproportionate responsibility for Canadian programming... carried by the CBC," contrasting this with the "private sector's consistent default on the public objectives of the system." Other intervenors, however, took a different view of the problem; and indeed the CBC itself was anything but complacent in assessing its own capacities as a producer and broadcaster of Canadian programs. The president of the CBC acknowledged the "link between culture, broadcasting and national identity [that] is enshrined in the general scope of the Broadcasting Act and in the Act's mandate for the CBC." The fact of the matter was, however, that "the reality of Canadian broadcasting simply does not reflect the high principles expressed [in the Act]." Like so many intervenors addressing the issues of their own fields, Mr Johnson saw money — or rather lack of it — as the root cause of this pervasive cultural problem and urged that the government "fulfil its undertaking to provide the CBC a real five per cent increase in its annual budget."

Claiming that "if our television is not Canadian, we will have undone much of what we have tried to do to foster a sense of Canada through Canadian cultural expressions," Mr Johnson observed that "two-thirds of all programs on English-language television" are not produced in Canada. He further noted that 88 per cent of all drama available on French-language television is of foreign origin, that 96 per cent of all drama available on English-language television is of foreign origin and that 74 per cent of the time Canadians spend viewing English-language television is devoted to foreign programs.

To see these figures in perspective, and to understand why Canadian content emerged as perhaps the most prominent single broadcasting issue at our public hearings, we must recall that it has been federal policy for more than 20 years to require of broadcasters that they schedule a fixed minimum amount of Canadian-produced programming on their licensed television stations (after 1973 these "content quotas" were also made applicable to radio broadcasting). While details of the content regulations as promulgated by the CRTC have varied somewhat over the years — and differed as between public and private sector responsibilities — their basic intent has been to realize certain of the public policy objectives of the Broadcasting Act, especially those flowing from the provision that broadcasters shall use "predominantly Canadian creative and other resources."

At the same time, Canadian broadcasters and policy-makers have been confronted over the last decade or more with a steady demand from Canadian viewers for foreign, i.e. usually American, television programs, as intervenors of many different persuasions pointed out to us. And this demand has been met not only by Canadian broadcasters, both public and private (the latter scheduling as much as 90 per cent American content in prime viewing time from 8:00 to 10:00 P.M.), but also by cable system operators, who are licensed

to import American network signals directly and redistribute them to their Canadian subscribers. Given that more than 50 per cent of all Canadian households subscribe to cable, the policy-maker must now consider the programming "mix" not merely in terms of what off-air Canadian broadcast signals alone offer to the viewer, but rather in terms of what is available to most viewers from *all* sources.

The Cable Factor

Because of its particular technological nature and rapid growth, cable television has always had a somewhat ambiguous regulatory status, being construed for certain purposes as a broadcasting undertaking and for others as a common carrier like the telephone companies. Whatever the technical niceties of its status, cable television was the object of some thought-provoking commentary addressed to the Committee. Pursuing its remarks on broadcasting policy, the CCA had this assessment of the role of cable:

Cable systems have operated as programmers only in terms of their community channels but have, on the basis of their common carrier role, been otherwise exempt from content regulations applied to other programmers. As a result, basic service on most [cable] systems mixes four 100-per-cent American channels with four to seven 60-per-cent Canadian channels for an average 70-80 per cent foreign content in total programming delivered to subscribers. Cable has thus circumvented the intent of the CRTC's Canadian content regulations: that the majority of programming delivered to Canadian audiences be of Canadian origin.

In a written submission to the Committee (originally presented in April 1980 to the Department of the Secretary of State), the Canadian Cable Television Association (CCTA) answered such criticisms as these by noting that broadcasting history has conferred "an appearance of greater legitimacy to the over-the-air system," while allowing cable to be viewed as "a kind of technological add-on." The CCTA insisted that cable television "should be recognized as a third communications entity with its own distinct and complementary characteristics," rather than as a hybrid of the "traditional categories of broadcaster and common carrier." As for being attacked for "allegedly failing to contribute to Canadian content," the CCTA, rejecting this idea out of hand, pointed to the benefits offered by cable to the viewers, who "have mainly been passive recipients of the one-way top-down information process [within the traditional broadcast system]." In contrast, continued the CCTA,

cable's community-channel functions of public access and local origination, and the selective nature of cable's special programming innovations, offset these limitations. In these areas, cable already

contributes actively to cultural objectives inscribed in the Broadcasting Act, by providing "varied and comprehensive" programming and by using "predominantly Canadian creative and other resources," in a manner which complements the traditional broadcast system.

The CCTA did not, however, see its contributions to cultural objectives as complementing a broadcast system whose record on such matters was above reproach. Their brief recalled that

while the quality of the signal... is improved by cable distribution, more than half the people of Canada are able, because of location, to receive programming from U.S. stations directly off-the-air. More significantly, both our private and public networks carry a significant portion of American-produced programming... As far as programming itself goes, the ball has been in the Canadian network programmers' court and remains there; and its play is affected by all of the economic realities and influences that bear on the strategy and tactics of competitive broadcasting.

Economic Realities

That these "economic realities" constitute a serious obstacle to the full implementation of the public policy objectives of the Broadcasting Act is a thesis from which the Committee heard very little dissent. The marketplace in fact provides a "double disincentive" that works against Canadian programming, in favour of American:

As the United States' largest customer [explained the CCA], Canada provides an easy incremental market in which American entertainment programs are "dumped" at a fraction of the cost of their production... At the same time, the appeal of American programs to advertisers... is such that they generate more revenue than Canadian programming. These two factors combined mean that private broadcasters can earn three to five times the purchase price of an American program in the schedule, whereas advertising revenue is rarely sufficient to recover the relatively high cost of producing competitive prime time Canadian content.

These are compelling arguments to the private broadcaster, who is concerned to keep revenues up and costs down. "Private broadcasting," in the words of the Canadian Association of Broadcasters (CAB), "must be a successful business before it can effectively embrace public service requirements." In other words, they noted, "private broadcasting must of necessity determine how public-service oriented it can be without failing its clients, the advertising community." Nevertheless, these "economic realities" do not

operate for the private broadcaster alone; they are every bit as constraining for the CBC, as their Toronto spokesman illustrated to the Committee with a graphic example:

If the CBC were to *produce* a season of *A Gift to Last*, it would cost us \$300,000 for each of the 26 episodes, or just under \$8 million. If we decided to *purchase Lou Grant* instead, the CBC would have to spend about \$30,000 per episode, or just under \$800,000. In other words, it would cost us one tenth the price for the American series — even though it was produced for about \$1 million per episode in Los Angeles. That's the Catch-22 of Canadian television.

A number of other intervenors expressed their concern about the "Catch-22 of Canadian television," and proposed various solutions to the problem of limiting the amount of foreign programming reaching Canadian screens. In Regina, national spokesmen for the Association of Canadian Television and Radio Artists told the Committee that we first "have to make up our minds what is Canadian"; only after arriving at an administratively clear definition of "Canadian content" can we proceed to "make rules, regulations and decisions." At our Calgary hearings, one of the few private broadcasters to write to the Committee, CFCN Television, questioned whether regulations can effectively influence the development of culture or artistic talent. "Producing programs just to call them Canadian," said CFCN, "accomplishes nothing." Station spokesmen therefore urged that content regulations be replaced by tax incentive schemes, "along the same lines as those developed for other sectors." In its brief, the Ontario Ministry of Transportation and Communications argued for a different kind of programming incentive, recommending "implementation of a results-oriented approach based on audience targets or market share."

This last approach was the one favoured by the CAB, which preferred to see the content debate less in terms of the sheer availability of programs, than in terms of their actual consumption by viewers. Thus, as the CAB told the Committee at its Ottawa-Hull hearings,

despite massive penetration of unregulated foreign signals by cable, private stations in Canada have succeeded remarkably well in increasing their audiences' viewing share for Canadian programs in prime time... Scheduling programs is a craft, not an objective. If private broadcasters obtain a greater or equal viewing share when compared to the CBC for their Canadian programs, what is the justification for requiring detailed regulatory involvement in a station's scheduling policy?

In its written brief, the CAB took this argument one step further. Noting

first that cable television was "strangely free of Canadian content obligations or of any other contribution to the system as a whole," the Association went on to question whether other major institutions, especially public agencies, were not in an equally "ambiguous" position:

What about the National Arts Centre? How Canadian are its performances? ... Like broadcasting, it must try and build its revenues with attractive foreign shows, but it is still unable to avoid a massive operating deficit, even with direct government funding. The Stratford Festival relies on federal assistance too. How Canadian is the content of its programs?

New Technologies

Despite their differences, the CAB and CCTA were of one opinion in urging that cultural objectives be looked at in broader terms than just those of Canadian program content. One of the objectives mentioned most often was the progressive extension of more and more complete broadcasting services to all parts of Canada. Indeed, as the CAB recalled, the CRTC had decided at one point that "the extension of alternate services was a higher priority than the development of large amounts of Canadian program content." To the CAB, therefore, "criticism of Canadian programming efforts by the private sector should be tempered by recognition of the social benefits which have accrued to Canadians in remote and rural areas as a result of broadcasters' willingness to extend their services, even when it is a money-losing proposition." In the CCTA's view, however, such extension of services by means of traditional broadcasting technologies, such as microwave links, may have reached its practical limits.

By contrast, a new generation of technologies, such as direct broadcast satellites, which can beam a signal through receiving "dishes" to either individual viewers or cable subscribers, opens up a whole range of applications which would utilize scores of channels, some of them devoted to pay-television services. The CCTA saw many benefits flowing from these new arrangements, and gave assurances that its own members were best equipped to implement them:

Because of economic limitations, the Canadian broadcasting system has not yet been able to serve all Canadians; nor has it been able to serve equally all the Canadians it does reach. The average rural resident has access to one-third the number of channels of his city counterpart. ... The use of satellites to deliver the basic service, together with special [pay-television] program packages, would close the gap of television services between rural and urban Canada. Discretionary subscriber revenues, generated from the popular

support of special program packages in the larger urban areas, would be available to cross-subsidize the cost of developing and equally delivering these programs to remote areas.

The satellite delivery technologies and "special program packages" discussed by the CCTA are the harbingers of an era that will, in the words of the CBC's Peter Herrndorf, see the "reinvention of television some 30 years after its introduction." During his Toronto presentation, Mr Herrndorf spoke in dramatic terms of the changes that are in store, and of the "profound effect" they would have on "the Canadian broadcasting environment and on the CBC in particular." He went on to enumerate some of these changes, in five main groupings:

- A volatile technology dominated by the expansion of cable television, and the emergence of satellites and new satellite networks, earth-receive stations, videodiscs, pay television and videotex.

- A huge increase in viewer choice, with individual viewers all over North America having 70 or 80 channels to choose from by the late 1980s.

- A move towards "user-pay" and convenience television... and a gradual move away from conventional (or free) television services.

- The emergence of far more specialized programming (or "narrowcasting"), including all-news channels, all-sports channels, specific channels for religious programming, children's and ethnic programming, and a tremendous number of channels dealing specifically with the arts.

- A substantial increase in the Americanization of the Canadian broadcasting system — because most of the new program services will originate in the U.S.

Many Canadian viewers may well regard the opportunity to choose from among 70 or 80 television channels at the flick of a switch as an asset. Be that as it may, such new opportunities for the viewer also pose a whole series of corresponding problems for those who will provide and regulate such services. For the policy-maker, there is the complex problem of deciding how these new services, like pay-television, can best be administered, and how their proceeds should be controlled and invested.¹ For the public broadcaster, as well as the many Canadian actors, directors, writers and producers whose livelihoods are linked to television, there is the prospect of still greater dominance of our screens by American product. And for the

¹ As this report goes to press, the CRTC is deliberating on the issuance of local and national pay-television licences, having completed a series of public hearings on the subject in October 1981.

private broadcaster, there is the threat posed to his revenues by a host of new competitors who are contributing to a progressive fragmentation of the Canadian audience. The problem of audience fragmentation is one that has come to be regarded with considerable anxiety by those serving the francophone audience — even though the Americanization of Canadian television has traditionally been a far more serious problem for English-language broadcasting. Quebec's largest independent broadcaster, *Télé-Métropole*, described its concern in the following way:

Whether it is the allocation of specialized channels to cablecasters, the introduction of TVQ 99 (television programming imported from France without any form of compensation) or even the introduction of institutional advertising on educational channels, all of these small factors, each in their turn, could cumulatively end up causing overcrowding as a result of the multiplicity of channels available, and this is likely to hamper television program production capacity in a market as small as that of French Canada.*

Pay-Television

At our Toronto hearings, André Lamy, executive director of the Canadian Film Development Corporation, told the Committee, as we have noted elsewhere in this report, that "television is the future and pay-television will become the next box office." The various intervenors who addressed this issue before the Committee were, however, sharply divided over how pay-television should be structured. The Canadian Film and Television Association asked how, given the current absence of profitable markets both at home and abroad, we can ever hope to produce "popular Canadian entertainment programs":

The answer [it said] lies to a considerable extent in pay-television. We must use pay-television in Canada to strengthen our domestic program production potential. Without it, we are going to be left forever with CBC and the National Film Board as the only major suppliers of Canadian programming. Pay-television is thus a vital part of a strategy to build a diversified and healthy industry.

The national representatives of the Association of Canadian Television and Radio Artists (ACTRA) saw pay-television as something less than a panacea, and qualified their acceptance of the idea with rigorous conditions. They declared themselves opposed to any form of pay-television that

is not publicly owned, that is dependent on American (or other foreign) programming, that does not generate substantial funds for the Canadian production industry (public and private), and that does not include in its programming a major portion of high quality

Canadian entertainment programming, including first quality feature films. We are specifically opposed to any pay-television scheme that is controlled by the cable companies, the broadcasters, the independent producers or any combination of these groups.

The debate over pay-television has come in some ways to be centred around two competing technical and administrative structures, the one referred to as the "universal" system, the other as the "discretionary" system. The essential difference between them is that the former system would provide a composite program package to all cable subscribers for a flat fee, and would by definition include a strong domestically produced component, while the latter would offer a variety of program services to viewers to be picked up and paid for on a selective and "discretionary" basis. The disadvantage of the discretionary system, for intervenors like the Council of Canadian Filmmakers (CCFM), is that it "will inevitably copy or duplicate American models." In a lengthy paper submitted by the CCFM and prepared originally by the Joint Action Committee on Pay-TV and Satellite Policy, proposals were put forward for a system intended "to realize the objectives of the Broadcasting Act." Their paper claims that:

- universal organization is clearly the most efficient means of return to Canadian production;
- a subscriber fee of less than half that charged by discretionary systems permits a return to production of more than twice that provided by discretionary models;
- in small markets universal systems are the only way to ensure a place for indigenous programming.

A similar argument was put in more general terms by the Canadian Broadcasting League, which maintained that

subscription television destroys a fundamental principle of the Canadian broadcasting system — its universality. The League, which has always supported a universal system, views this aberration with disquiet. In our haste to respond to an anticipated raid on Canadian audiences we may be destroying a principle which has served Canada well and made it possible for us to develop a system that served truly national purposes and the public interest rather than the interests of any one social, economic, regional or cultural group.

For their part, the private broadcasters and cable operators do not generally favour the universal system, both tending to view it as going against the grain of what they perceive audience preferences to be. Canadians, in the view of the CCTA, "have generally demonstrated disenchantment with efforts to narrow viewer choice." CAP Communications, operator of

radio and television stations in Kitchener-Waterloo, warned in a similar vein that "the Canadian public will not accept significant restrictions on the services available to them." The Directors' Guild of Canada, while recommending a minimum 85 per cent Canadian content requirement for any pay system, observed that "having been supplied with a vast choice of non-Canadian programming in the past, the consumer will not pay a premium rate for a narrower choice of international performers." Writing as an individual, David McQueen of York University maintained that "in the welter of nationalistic and other arguments surrounding pay-television," we should not lose sight of the point that it "could prove a means of drawing forth some of the most culturally exciting made-in-Canada TV that has ever been seen." And, he added, "there is no reason in principle why the CBC should not be, among other things, a major producer of programs for Canadian pay-television."

Audiences and Access

The representatives of Canada's major broadcasting institutions had a variety of responses to the range of problems associated with new services and technologies. The CCTA recalled that "content quotas have not repatriated the overall Canadian audience to Canadian programs [as opposed to stations]," and spoke of the need for a "breakthrough in how our media are able to develop in the post-broadcasting era." To the CAB, such a breakthrough would signify several things: an end to "regulatory dicta" and "archaic content controls," making room for "operational flexibility"; a "better chance to develop Canadian programs of international appeal"; and treatment of broadcasting by government as a full-fledged cultural industry, with priority given to development of "software" rather than "hardware." If, said the CAB, "we can elevate private broadcasting to the status of an industry with unique and exportable commercial cultural products, we can not only benefit culture *in* Canada but the culture *of* Canada. To achieve such ends, the private broadcasters must be afforded all the benefits available to other priority Canadian industries." The CAB's sentiments were echoed in Calgary by producer-broadcaster Fil Fraser, who appeared on behalf of the Sunwapta Broadcasting Company. He advised Canadians to "stop talking about hardware and start talking about the creation of programming... that is going to have to compete on a world-class level, because Canada's now plugged into the world and the world is plugged into Canada." He added that he didn't think there was any way that "any government is going to build a wall around this that is going to be of any use at all."

For his part, CBC president A. W. Johnson largely agreed with the CCTA's assessment and proposed the "patriation of television audiences to programs" as the "one single and simple objective for broadcasting which... the government should accept." Arguing for a "modest and realistic short-term target," he recommended that

the percentage of Canadian programming available on English-language television in Canada should be increased from 30 to 40 per cent over the next five years. To achieve this, Canadian programming available in prime time (7:00 — 11:00 P.M.) would, at the very least, have to be increased from its present 23 per cent — yes, that's what it is today, only 23 per cent — to 40 per cent. On the French-language side, the percentage of Canadian programming available should be maintained at no less than its present level of 64 per cent, and this programming should be made available across the country, augmented by more local and regional productions.

Getting the government of Canada to accept this target was seen by Mr Johnson as the "first and fundamental step." As to assigning responsibility for meeting the target, Mr Johnson suggested that the CBC and the private sector should, over a five-year period, contribute in a proportion of 80 and 20 per cent respectively. In other words, the former would replace one-half hour per week of U.S. prime time programming in each of the five years on its existing basic service and provide additional hours through establishing the proposed second prime time channel, CBC-2 (Télé-2).² Meanwhile, the private broadcasters would increase the proportion of Canadian programming available in prime time by five per cent, by replacing seven half-hours per week of U.S. programming over the five-year period. The goal for the French-language side would be to sustain current levels of Canadian programming.

Mr Johnson explained that his blueprint was based on more than merely quantitative targets. First of all, Canadian broadcasters would be obliged to schedule high quality Canadian programs, failing which "the audiences would migrate to the American channels now so widely available — and tend to stay there." Second, the kinds of programs scheduled would have to be geared to audience demand for films, family and adventure drama, and an increased proportion of entertainment material. Third, noted Mr Johnson, "a reasonable part of this increase in Canadian programs... must be regional and local programs for regional and local consumption. To do otherwise would be to fail to meet our mandate." After reviewing some of the financial implications of his proposal, Mr Johnson allowed that if a commitment to patriation of Canadian audiences were embraced, "then the face of television in this country, and the reflection on it of Canadian cultural expressions, would have been transformed."

One of the largest and most important audiences which broadcasters should be attempting to win over to Canadian programs, the Committee was told, is our children and young people. Television, in the words of the Children's Broadcast Institute, is the "privileged medium of access to the

² Shortly after Mr Johnson's oral presentation in April 1981, the CRTC issued a decision rejecting the CBC's application to institute this second television service.

child," and yet "statistics show that very little of what Canadian children watch on television is actually produced in Canada." Again, this was a problem not merely of numbers, but of quality as well, since children's shows "that *are* produced in this country generally suffer from poor promotion, scheduling problems and low budgets, especially in comparison with the vast amount of money spent on the production of Canadian sports, drama and variety programming."

Another intervenor that spoke to this issue was the Canadian Society of Children's Authors, Illustrators and Performers, which noted that "the electronic media, especially television, dominate our children's lives," and that there was an opportunity

to transform what is now a conduit for American culture into an instrument which will foster in our children a clear sense of their own country, of their own cultural identity. A substantial increase in programs and films based on Canadian-authored works, and developed, produced and performed by Canadian artists strikes us as an obvious, if not completely original, solution.

Writing from Ottawa, Isabel Ford suggested that the CBC build on the strength of its French-language children's programming in order to produce a bilingual pre-school television series for simultaneous airing on both English and French networks. Dodi Robb, the CBC's Maritimes regional director, advised in Halifax that "we should be spending more of our budget on top quality children's programming which exposes them to our Canadian artistic excellence and rich heritage." Most of these intervenors were convinced in one way or another, like Prologue to the Performing Arts, that "our young people need to be dazzled by Canadian talent."

The Problem of Geography

For groups as varied as independent filmmakers, native Canadians and local arts councils, the greatest single problem connected with broadcasting was not how much Canadian content is desirable, but rather what *kinds* of Canadian content. Many such groups told us that conventional television simply does not reflect their own values and needs, because of a perceived tendency to centralization of the broadcasting system at the expense of local and regional programming activities. To begin with, inattention to regional needs has occasionally taken the form of sheer lack of coverage of a certain geographical area. In some parts of the country, like New Brunswick, basic coverage continues to be a problem, as the Restigouche Cultural Association reminded the Committee. The fact that New Brunswick has no English-language CBC television channel "undoubtedly has the effect of stifling talent in this area and not offering New Brunswickers the same opportunity as the rest of Canada to develop their own programs."

In other parts of Canada, even those that do receive at least basic service,

the Committee heard similar criticisms — many of them directed specifically at the CBC, which is mandated by the Broadcasting Act to serve “the special needs of geographic regions.” One intervenor, the Atai Arctic Creative Development Foundation, assessing the effects of “southern” television on the Inuit, asked the Committee to imagine what happens to a people when it “looks into a mirror and sees a face other than its own.” Writing from Winnipeg, Machel Shapira told the Committee that it was important to accord regionally initiated programming “equitable budgetary and production opportunities and full network access.” The British Columbia Film Industry Association observed that “CBC television is particularly negligent in representing the cultural interests of the regions,” and recommended that “the present monolithic structure of the CBC be replaced by a structure of regional networks, each responsible for a large portion of their own programming and a proportional share of national programming.”

Not all intervenors shared the view that changing regional needs necessitated changes to the structure of the national service. The Canadian Broadcasting League (CBL) argued that the CBC’s networks are greater than the sum of their parts, “as are all true broadcasting networks.” “To maintain network integrity and a coherent programming strategy,” the CBL continued, “requires that the balance of control and decision-making be centralized.” The League therefore believed that “the present structure, i.e. integrating national and regional programs into a single network service, works very well in a highly sensitive situation and should not be tampered with.”

Nowhere in Canada are the cultural needs of a region felt so acutely as in the North, where problems of coverage, content and access to facilities are compounded by a thin population base and a rich diversity of languages. Among both native and non-native intervenors, dissatisfaction with the quality and appropriateness of “southern” broadcasting was coupled with frustration over a lack of outlets for self-expression. Meg McCall, Minister of Education, Health and Human Resources of the Yukon, drew a contrast between physical contact and spiritual understanding: “through transportation and communications technology the Yukon has all but lost its physical remoteness; but as a country of the mind it remains isolated from the experience of most Canadians.” This sense of isolation was also felt within remote communities, and some intervenors, such as the Association of Métis and Non-Status Indians (AMNSIS), saw specialized broadcasting facilities as the leading solution to this problem. AMNSIS argued that since all Canadians, including their own members, “pay for the existence of the CBC, services relevant to them should be available.” Therefore, since the CBC provides a French service in Saskatchewan, “why not a network for Cree-speaking people... who are more numerous,” AMNSIS said, “than French-speaking people?” This point was placed in a wider context by Inuit Tapirisat, which argued for putting communications policy at the service of cultural policy, meaning that “broadcasting in the North must be designed in the North from the perspective of the northerners.”

A somewhat different perspective on these same problems was offered in a brief from Doug Ward, director of the CBC's Northern Service, which provides nearly all radio and television programming in the Northwest Territories. Mr Ward stressed that the "cultural struggle in Canada's North... is of a more fundamental nature than at least some struggles [this] Committee will have witnessed elsewhere in the country." He went on to describe the benefits brought to the North by radio, through information programming, oral history features, music and so on. He was less sanguine, however, about the impact of television:

This compelling new medium brings with it all the cultural values, all the nuances, and even the hamburger and shampoo commercials to which southern Canadians are so accustomed. It is filled with the urban landscapes of California, Toronto or New York. It is largely a one-way system — revealing southern life and fantasy to northerners. Above all, it speaks for eighteen hours a day, unremittingly, in English.

Mr Ward thus found it "hard to be optimistic about the future of television in the North," and did not in any case "want to give the impression that [the CBC's] work has been sufficient" — especially in regard to dramatic programming and "the important objective of reflecting the North to southern Canadians." A similarly cautious note was sounded by Mr Ward's colleagues at Radio-Canada Nordique, who made their presentation to us in Quebec City. "Despite the fact these production efforts [on radio programs in Inuktitut and Cree] are nearly on a par with those of our regional production centres, they still fall short of the mark."*

Access to the System

As the Committee was made aware, the feelings of exclusion we have just been noting transcend regional issues and are as typical of the larger metropolitan centres as they are of more remote areas. Gaining access to the system was important to some intervenors because of potential opportunities for individual or collective self-expression. For those producers, directors, actors, writers and others whose livelihood depends on a thriving independent production industry, access to the network marketplace is a matter of sheer professional survival. While the producers of dramatic series, documentaries, art and animation films, many of them represented by the Canadian Film and Television Association (CFTA), were critical of broad government policies, as well as of the practices of the private sector, it was the CBC that came in for particularly close scrutiny at our hearings. In the CFTA's view, sticking with the status quo

could spell the death of an independent program production industry, because our only market is the CBC. That is the sad state

of affairs for us in Canada. We are not saying that you cannot sell the odd program to CTV or the provincial educational networks, but on a consistent basis, the only real buyer of Canadian programming is the CBC. That is not a market. That is a monopoly: unfair to us — and unfair to CBC to bear the whole burden. The independent industry is in crisis and unless more funds are given to CBC or, as CFTA has argued before, a special envelope of additional funds dedicated to independent production be given them, then we have little hope of broadening the base and potential for Canadian entertainment programming that will compete in prime time.

The CFTA thus saw the CBC's apparent reluctance to give more support to the industry as stemming less from policy or structural considerations than from sheer lack of funds. The Corporation, the Committee was told, had created a special department for independent production, and this was "an enormous step forward." Success in this area would depend, however, on the presence of funds dedicated explicitly for independent production, an arrangement, said the CFTA, that might get a sympathetic reception in Parliament. In any case, the CBC "cannot do everything, nor should it." Looking to the private sector, and the prospects for the independent industry in the international marketplace, the CFTA argued that

CTV, as well as the affiliates of both CBC and CTV, should be concerned with a broader expression of the cultural diversity of Canada; but a narrow definition of culture by government, together with the public mandate which CBC has articulated, has created an impression that the private sector can opt out of this responsibility. Thus we see our prime time television dominated on both CBC and the private networks by high production value/low cost U.S. imports. Canadian broadcasters feel they have a captive audience — and they have failed it. The independent industry can only survive if it goes into the international marketplace and succeeds in finding an audience.

These feelings were by no means confined, we discovered, to the larger commercial producers represented by the CFTA. Another component of the independent production sector, comprising 30-odd cooperative film associations, differs from the more established production houses in that its films "are not made for commercial sponsors or for specific markets, but rather as personal expressions of their filmmakers," as we were told by the Newfoundland Independent Filmmakers' Cooperative (NIFCO). The filmmakers' cooperatives, who engage in what NIFCO called "subsistence filmmaking," thus resemble video art organizations more than their commercial counterparts in the CFTA. As NIFCO pointed out, national agencies like the CBC and NFB "are virtually inaccessible to independent filmmakers

and film and video artists" alike. It was also NIFCO's assessment that the agencies have failed to carry out a mandate that includes "the responsibility to relate both the national and regional cultural mosaic which is Canada and Quebec." NIFCO summed up by characterizing the "national message-making institutions" as "narrowly stylized, bureaucratic and centralist in orientation." A tendency on the part of one of these institutions, namely the CBC, to exclude the products of another, namely the NFB, was remarked upon by the Syndicat général du cinéma et de la télévision, which represents filmmakers employed by the Board itself:

We question the right of virtual monopoly of the CBC. They do not understand their responsibilities as the major distribution network in Canada. They protect and favour their own productions, while keeping the gate virtually closed to other filmmakers in Canada, both from the NFB and the private sector... We know that more Canadians would like to have access to our films; the TV networks are a major stumbling block to that aim.

Still other intervenors were concerned that creative artists of all kinds, not just those directly connected with program production, had been overlooked by network programmers, especially at the CBC. For Jonni Turner of Halifax, this was a shortcoming not merely of television, but of the radio service as well:

There are writers, actors and musicians of national calibre in an area even as small as Prince Edward Island, yet there is no guarantee whatsoever that the local CBC radio station, part of a broadcasting service which declares itself "the largest single employer of Canadian talent," will provide more than token opportunities for the development of this talent... [Moreover], there is no guarantee that the various visual and performing artists in a local area will be given support and encouragement through a reasonable and substantial proportion of local programming time.

In Saskatoon, the regional representatives of ACTRA brought the discussion on opportunities for talent full circle back to the importance of local roots. They wanted to see not merely "the developing of talent within the regions," but also a market that would allow people "the opportunity to choose to remain [at home] or to live elsewhere." "We are tired," they said, "of Toronto production crews interpreting Saskatchewan to the rest of the country incorrectly. We want to tell the rest of Canada our own story."

In their separate oral presentations across the country, many of the CBC's regional representatives came to grips with the issue of access to CBC facilities. For several among them, the frustrations experienced by producers and artists working on the outside were a reflection of frustrations felt by

decision-makers working on the inside. British Columbia regional director Len Lauk, for example, told the Committee in Vancouver that even if "100 per cent of the air time on television and radio was devoted just to British Columbia talent, it still wouldn't be enough." He spoke of his daily encounters with "artists of worth... young people in which you see the potential," but for whom he couldn't "do a damn thing," because of the shortage of air time and money. This same quandary is one that has particularly troubling implications for prime time programming, according to CBC vice-president Peter Herrndorf, who noted in Toronto that "the CBC television service simply doesn't have the air time available with one [English] network to provide the necessary range of Canadian programming required in prime time." How this situation has come about was explained in the following terms:

There are 28 hours of prime time available per week between 7 and 11 o'clock. If you take out the American programming and the local programming (about 11½ hours), you're left with 16½ hours per week to schedule. If you subtract the 7 hours of news and current affairs during the week... and 3 hours of Saturday Night Hockey, you're left with 6½ hours per week for Canadian network drama, variety, arts, science, music and comedy, and for any increase in local and regional programming. It's a situation that drives Jack Craine [director of programming], and a great many of our producers, critics and viewers totally crazy.

Mr Herrndorf went on to address some of the criticisms directed at the Corporation during the course of the hearings by independent producers, creative artists and other concerned intervenors. Acknowledging that the CBC faced "a number of highly complex operating problems, some environmental, some historical and some related to the structure and economics of the industry," he outlined a "high-risk strategy" for the "transformation" of the CBC over the next decade. His strategy was one centred on introducing quality Canadian programming designed to win "the attention and loyalty" of viewers and reflect "our quite unique and diverse Canadian experience." Among the ten targets this transformation entailed were substantial increases in "regionally produced programming" and in the use of independent product — series, animation films, features. He looked forward to developing projects in collaboration with other cultural institutions, in order to create "world-class programming for international audiences," as well as to scheduling annual "telethons" in celebration of the "major Canadian arts organizations." Moreover, "program-related, entrepreneurial ventures" would be expanded, in "export sales, international co-productions, books, records and audio cassettes, merchandizing and even program material specifically packaged for the growing U.S. market." Ambitious changes such as these, Mr Herrndorf argued, would "make the CBC far more distinctive and a source of pride to most Canadians."

Social Issues

Because the broadcast media are all-pervasive in our society, many Canadians with no direct professional interest in broadcasting shared their views with us on questions relating to the social aspects of broadcasting. These intervenors spoke out essentially as consumers of radio and television programs. Most were agreed that the broadcast media reflect a distorted—or at least incomplete—image of our society and its institutions. The view of the Ontario Advisory Council on Multiculturalism and Citizenship was that the cultural industries do not, as a general rule, reflect Canada's cultural diversity, and they have therefore "not helped develop positive interpersonal and intergroup relations." They would consider it "a positive move if councils were selected to advise and express their views on the cultural balance and images projected on public radio and television." The Council went on to single out the CBC for having "in the past rejected multilingual broadcasting," suggesting that the Corporation ought to "review this exclusionary policy so that where numbers warrant, programs become available in appropriate languages." In a similar vein, the Vancouver Multicultural Society of British Columbia wanted to see the major networks, as well as the National Film Board, "continue to develop series on various Canadian cultural groups, to familiarize other Canadians with the backgrounds of their fellow countrymen."

In the United Steelworkers of America brief, Gérard Docquier, the national director for Canada, pursued the idea that the "commercial culture" of American television—and therefore of most Canadian television—suffers from an "anti-labour bias." Working men and women, who number 190,000 in the United Steelworkers (Canada), are thus depicted by popular television programs as "clumsy, uneducated fools who drink, smoke and have no leadership ability." Mr Docquier called for a cultural policy to ensure that "Canadian TV produces attractive and entertaining programs that effectively counter this imported class arrogance." He went on to insist in a more general way that

respect be shown for the intellectual and creative capabilities of individual workers and the integrity and relevance of their organizations. The principle here is that all Canadians should be accorded some dignity in the media, regardless of their language, sex, age, ethnic origin, sexual orientation or social class. We know that the cultural industries play a central role in shaping social values. Their owners and managers should be required to apply this power to breaking down stereotypes and prejudices instead of promoting them.

The dignified portrayal of all Canadians in the media and the banishment of media stereotypes were equally significant concerns of the National Action Committee on the Status of Women (NACSW). In their brief, NACSW

commented that "when an adult Canadian woman turns on a television set she and her family ought to be able to see the wide spectrum of women: young and old, producers and consumers, in factories, offices and homes, lovers and loved, athletic and unathletic, sick and well, do-ers and thinkers..." Instead, she is confronted with women who are "one dimensional" and whose lives "whether in the soap operas or in situation comedy have very little reality." In their advocacy of a "full and honest depiction of women in the broadcast media," NACSW took particular exception to the attitude of the CBC, which "continues to reject the proposal of an advisory group, yet it does not deliver on its own promises of more informal systems of communication and consultation." No one ought therefore to be surprised that

newscasts or in-depth features have given so little attention to the development of the women's movement in Canada or to the particular issues such as pensions, health, education, daycare and others that have mobilized women for more than a decade. Not only does the Corporation fail to report on the women's movement in Canada, it also fails to report on the international women's movement. Thus, the estrangement of the two, the women's movement and the publicly funded CBC, has deepened.

The CBC was also taken to task — along with its counterparts CTV, CHCH-Hamilton and Toronto's CITY-TV — by the Black Performers' Committee (BPC) of ACTRA and Equity for hiring and programming practices that were alleged to be negligent, if not exactly discriminatory. The BPC began by observing that the medium of television "undoubtedly has a tremendous power to influence the thoughts, opinions and consequently the attitudes of millions of Canadians." The problem, in their view, was that "even a cursory glance at the programming reveals a somewhat distorted reflection of the true Canadian cultural make-up." At CBC, the Black Performers had "from time to time encountered indifference, ignorance or neglect on the part of casting directors and [program] directors employed by the Corporation." While CBC stations might be no worse than their counterparts in the private sector, the BPC saw the Corporation as having a special role to play:

Our view is that the CBC should be a flagship Canadian corporation reflecting the Canadian reality. Its criteria for programming should not be identical to those of the private networks. As such, the executives should be in tune with the reality of the times. They should realize that in many cases the Black Canadian is of Caribbean and not American background, and that this makes for a Canadian Black reality that is different from its American counterpart. It should not be a corporation which forces its Black performers to

ape their American counterpart. Instead, it should seek out and help bring to the fore the Black speech patterns, music, folklore and mannerisms which are a product of Blacks experiencing a Canadian way of life.

Television as Art

For another constituency, it was not the program content of television that was out of touch with reality, but rather its aesthetics. Conventional television programming, whatever its social merits, does not begin to exploit the medium as an electronic art form, as the Committee was told by video artists and critics such as Norman Cohn, president of the Centre for Television Studies, whose brief was heard in Charlottetown. He suggested that "television suffers two unique handicaps in the present day." First of all, experimental television-makers are not taken seriously as artists and are "systematically excluded from the television marketplace," since they threaten the basic assumptions of the industry. Thus, if there were "a James Joyce of television working in Canada in 1981, he would not get published." Second, "in the attempt to promote 'quality,' [policy-makers] confuse subject matter with form"; in other words, "television 'art' is not opera on TV, but rather artful television of some new kind." Indeed, far from offering a plea for more arts programming on television, Cohn argued that viewers simply want "the best TV they can find. They don't care if Picasso makes it or if Buffalo Bob makes it. People want, deserve and will demand better television."

These themes were reiterated elsewhere in the country by other working video artists, who are even less able than the members of independent film cooperatives like NIFCO to rely on the network marketplace for their livelihood. Toronto's Trinity Square Video pointed out that the Canada Council does make grant money available to the experimental television-maker; however, its budget for video "is spread so thin that the video access centres of this country are grinding to a halt as the equipment breaks down, wearing out piece by piece." For the Satellite Video Exchange Society, however, solving the problems of access and funding would not get at the root problem of television's anachronistic aesthetics. Paul Wong, director of the Society, explained to the Committee in Vancouver that although

we are living in the age of the so-called "electronic revolution" and utilizing the most sophisticated technological hardware available, the types of software programming on-air are primitive in scope and barely scratch the surface of the imaginative possibilities that would permit diversity, flexibility and accessibility.

Norman Cohn's criticisms, like Paul Wong's, were directed at the industry as a whole, but Mr Cohn was in basic agreement with his colleagues in the film cooperatives that the federal agencies were particularly closed to new

ideas. He warned that the CBC, for example, would remain "on the wrong side of the future" if it did not begin supplementing "conventional Canadian programs" with "experimental television programming by independents."

Preserving the Past

In the midst of discussions oriented almost exclusively towards emerging technologies and the role of broadcasting in the decade to come, the Committee was reminded by the Association for the Study of Canadian Radio and Television (ASCRT) that "if we wish to build and maintain our Canadian cultural identity, it is absolutely crucial for us to preserve the national cultural record contained in the programs and background documents of our broadcasting institutions." This was especially true for Canada, because "radio and television have been proportionately of much greater significance in Canadian cultural life than in the U.S., England and most European countries, where the long history of publishing, theatrical and music institutions provided more traditional instruments of cultural expression." In spite of all this, the ASCRT was moved to speak to what it termed a "crisis in broadcasting records":

Given their unique value, it is extremely disturbing that no satisfactory system of preserving the significant documents of Canadian broadcasting has ever been developed. Moreover, not only are the majority of these records unavailable for research or further use, but a large proportion of them has already been lost or destroyed while a similar fate endangers not only those that remain, but current and future production as well... The more general effect of this situation is that it clearly interferes with our attempts to define our Canadian national character through our understanding of our cultural history.

The Association could here have been paraphrasing the Public Archives of Canada, which observed in another context that failure to preserve records means a loss of history, and that "the price which people pay for the loss of their history is a misunderstanding of their roots, a confusion in their identity and the misinterpretation or misrepresentation of the nature of their country."

The ASCRT went on to draw a stark contrast between the treatment of broadcasting materials and that of documents in the print medium. Federal law and the practices of libraries and educational institutions work to ensure that Canadian books and periodicals are systematically deposited, preserved and made readily available to users. In the case of the products of broadcasting, however, "there are simply no regulations nor any compulsory procedures for the preservation of, or accessibility to, these materials." Both

the economics of broadcasting and the fragile nature of recording tape conspire to make preservation even more difficult.

While acknowledging that certain inroads had been made on these problems through initiatives of the CBC, the Public Archives and other organizations, the ASCRT saw the need for "urgent" action to "halt the disappearance of the documents of past broadcasts." Long-range action would also be needed to achieve such goals as the mandatory deposit of current production, uniform archival selection criteria, the creation of an external consultative committee "to involve all those interested in these materials" and "the recognition by granting agencies of a special priority on research and cataloguing in this area." For its part, the Canadian Association of Broadcasters was in full agreement with these sentiments, noting that "unless priority is given to the funding and operation of an effective national film and broadcasting archives, vital records of our time will be permanently denied future generations." According to the ASCRT, however, there was a prior step:

We must come to understand the correct value of our broadcasting documents, and admit to ourselves frankly the damage that has been done through our prior ignoring of their crucial place in our Canadian culture. If we can do this and if we can join to bring this understanding to our representatives in the government, then the rest will follow much more easily, if not inevitably.

Acknowledgements

The success of the Committee's public hearings across the nation, and indeed the preparation of this document, resulted from the contributions of many individuals and organizations playing a variety of roles. Certainly the leading role was played by the many thousands of Canadians who expressed, either individually or through their organizations, heartfelt concerns about Canada's cultural life in briefs and letters to the Committee. To all who communicated with us, we wish to extend our deep appreciation and thanks.

It was also of the first importance to us that the Committee's hearings be made as public as electronic technology would permit. We are therefore extremely grateful to the cable television companies that agreed to carry our proceedings in every city where hearings took place, as follows:

Calgary	Calgary Cable TV, Rogers Cablesystems
Campbellton	North East Cablevision (Bathurst), North Shore Community TV
Charlottetown	Island Cablevision
Edmonton	QCTV Cablevision
Fredericton	City Cablevision
Halifax	Halifax Cablevision
Montreal	Teknimage Inc., Intervision
Ottawa-Hull	Ottawa Cablevision, Skyline Cablevision, TélécabLe Laurentien, Carleton University Media Operations
Quebec City	Intervision
Regina	Cable Regina
St John's	ETV, Memorial University
Saskatoon	Saskatoon TelecabLe
Toronto	Greater Toronto Cablevision Association, Rogers Cablesystems
Vancouver	Rogers Cablesystems
Victoria	Rogers Cablesystems
Whitehorse	Northern Television Systems
Winnipeg	Greater Winnipeg Cablevision, Winnipeg Videon
Yellowknife	Mackenzie Media

For the coordination of this cable coverage, we are indebted to the National Film Board of Canada, which provided the services of two of its producers.

To the Canadian Radio-television and Telecommunications Commission we owe special thanks for assistance furnished in the Committee's early days, as well as for facilities and personnel assigned to the Ottawa-Hull public hearings. The Commission also helped produce a permanent audio-visual record of all our hearings across the country. Simultaneous translation into Canada's official languages was provided at our hearings by interpreters of the Department of the Secretary of State. Logistical assistance in organizing the hearings was furnished by personnel in the regional offices of the Department of Communications.

In this document we have made frequent reference to the work of the Massey-Lévesque Commission, whose report has been an inspiration to us in many ways. The Committee was therefore especially pleased to extend a personal welcome to the Most Reverend Georges-Henri Lévesque and his colleague Dr Norman A. M. MacKenzie, at the Montreal and Vancouver hearings respectively. The good wishes of these two former members of the Royal Commission on National Development in the Arts, Letters and Sciences provided further encouragement to the Committee in the pursuit of its task.

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+ To December 1981

Appendix A

Alphabetical List of Briefs Received to 30 September 1981

Appendix A

Alphabetical List of Briefs Received to 30 September 1981

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|--|---|
| A & M Records of Canada Ltd | Andrews, Scott F. |
| Aaron, Bernard A. | Ann Summers International |
| Aarons, Anita | Araujo, Agnes |
| Academy of Canadian Writers | Arbor Theatre Company |
| Academy of Country Music Entertainment | Archaeological Society of British Columbia |
| Activités-jeunesse | Arkelian, John |
| Adams, Ketha | Armstrong, Irwin R. |
| Adult Basic Education Association of British Columbia | ARRAY Contemporary Music Ensemble |
| Aetna Casualty Company of Canada | Art Gallery of Greater Victoria |
| Agnes Etherington Art Centre | Art Gallery of Greater Victoria, Board of Trustees |
| Alberni Valley Group of Seven | Art Gallery of Ontario |
| Alberta Ballet Company | Art Gallery of Ontario, Volunteer Committee |
| Alberta Community Art Clubs Association | Art Gallery of Peterborough |
| Alberta Composers' Association | Art Gallery of the Whitehorse Public Library |
| Alberta Folk Arts Council | Art Libraries Society of North America, Canadian Membership |
| Alberta Keys | Art Loft |
| Alberta Motion Picture Industries Association | Artcore Publishing and Communications Ltd |
| Alberta Museums Association | Arthurs, Stephen J. |
| All About Us Inc. | Artists in Stained Glass |
| Allen, Marion G. | Artists North |
| Alliance for Canadian New Music Projects | Arts Council of Sault Sainte Marie |
| Allingham, Pat | Arts Council of Surrey and District |
| American Federation of Musicians of the United States and Canada | Arts Council Windsor and Region |
| Amos, Janet | Arts Scarborough |
| Anderson, Gerry | Arts Umbrella |
| Anderson, James | Arts West Council |

Arts West Magazine

Ashton, Cynthia

Assels, Margaret

Assemblée des centres culturels de l'Ontario

Assembly of British Columbia Arts Councils

Associated Designers of Canada

Association canadienne d'éducation de langue française

Association culturelle du Haut-Saint-Jean

Association culturelle franco-canadienne de la Saskatchewan

Association des bibliothécaires du Québec;

Groupe d'éditeurs littéraires francophones

d'Amérique du Nord; Union des écrivains québécois

Association des éditeurs canadiens

Association des éditeurs de périodiques culturels québécois

Association des radiodiffuseurs communautaires du Québec

Association du disque et de l'industrie du spectacle québécois

Association d'éducation du Québec

Association for Canadian Studies

Association for Canadian Theatre History

Association for Educators of Gifted, Talented and Creative Children in British Columbia

Association for Native Development in the Performing and Visual Arts

Association for the Study of Canadian Radio and Television

Association francophone de Saint-Jean

Association of British Columbia Archivists

Association of British Columbia Drama Educators

Association of Canadian Advertisers

Association of Canadian Archivists

Association of Canadian Community Colleges

Association of Canadian Orchestras

Association of Canadian Publishers

Association of Canadian Publishers, Children's Book Committee

Association of Canadian Television and Radio Artists, Maritime Branch

Association of Canadian Television and Radio Artists, National Office

Association of Canadian Television and Radio Artists, Saskatchewan Branch

Association of Canadian Television and Radio Artists, Southern Alberta Branch

Association of Canadian Television and Radio Artists, Winnipeg Branch

Association of Canadian Television and Radio Artists, Writers' Guild, Alberta Branch

Association of Canadian University Presses

Association of Cultural Executives

Association of Large School Boards in Ontario

Association of Manitoba Archivists

Association of Métis and Non-Status Indians of Saskatchewan

Association of National Non-Profit Artists' Centres

Association of Polish Engineers in Canada

Association of Quebec Regional English Media

Association of United Ukrainian Canadians

Association of Universities and Colleges of Canada

Association québécoise du jeune théâtre

Aster, Howard

Atai Arctic Creative Development Foundation

Atelier de l'Île

Atlantic Federation of Musicians

Atlantic Filmmakers' Cooperative

Atlantic Institute of Education

Atlantic Provinces Art Gallery Association

Atlantic Provinces Library Association

Atlantic Society of Handweavers

Atlantic Symphony Orchestra

Atlantic Symphony Orchestra, Saint John Committee

Attic Records Ltd

Audley, Paul

Baby, Paul

Baker, James

Baker, Monique

- Baker, R. J.
 Ballets Jazz de Montréal
 Ball, Lorne
 Ball, Maxwell
 Ball, Walter
 Banff Centre for Continuing Education
 Banigan, Richard
 Barbeau, Marcel
 Barbush, P. John
 Barr, Elinor
 Bastion Theatre Company of British Columbia
 Bata, Sonja
 Battlefords' Allied Arts Council
 Beautista, Betty
 Beaverbrook Art Gallery
 Beckel, Dorothy
 Bédard, Marc
 Benedict, Irmgard J., Bill Acres and Paul Epp
 Bennett, Peter H.
 Berais, Louis
 Berandol Music Ltd
 Bergeron, Jean-Claude
 Berry, Ralph
 Berry, Wallace and Ronald de Kant
 Bessner, Bryan J.
 Bibliographical Society of Canada
 Bingham, A. R.
 Bird, Maribeth
 Bird, Shelley
 Bisbee Woods, Jane
 Black Performers' Committee
 Black Theatre Canada
 Black Theatre Workshop
 Black United Front of Nova Scotia
 Blyth Centre for the Arts
 Bob Hahn Productions Inc.
 Book and Periodical Development Council
 Borlase, Thea
 Boston, W. S. H.
 Boszin, A.
 Bottom Dollar Band
 Bower, Peter
 Boyd, Natasha D.
 Brandt, Elizabeth and Lewis
 Brant Multicultural and Citizenship Council
 Brantford Symphony Orchestra
 Braun, Ken
 Braun-Cekota, Jindra
 Bridge Street United Church Choir
 B.C. Music
 British Columbia Art Teachers' Association
 British Columbia Coalition of the Disabled
 British Columbia Committee for the Arts in Education
 British Columbia Film Industry Association
 British Columbia Museums Association
 British Columbia Touring Council
 Brock University, Division of Humanities
 Brott, Alexander
 Brott, Boris
 Brousseau, G.
 Brown, Doug
 Brown, Howard, Margaret Chang, David J. David, Ian Garland and Anthony Murphy
 Brown, Louise
 Buhr, Glenn
 Burke, G. Violet
 Burlington Light Opera Society
 Cabatoff, Anne
 Calgary Allied Arts Foundation
Calgary Herald
 Calgary Philharmonic Players' Association, Orchestra Committee
 Calgary Philharmonic Society
 Calgary Public Library
 Calgary Region Arts Foundation
 Campbell River Community Arts Council
 Campus and Community Impresarios
 Canada Council
 Canada Council Review Committee, Atlantic Canada
 Canadian Actors' Equity Association
 Canadian Actors' Equity Association, Manitoba Branch
 Canadian Actors' Equity Association, West Coast Advisory Committee
 Canadian Advisory Council on the Status of Women

- Canadian Amateur Dramatic Societies
Canadian Amateur Musicians of British Columbia
Canadian Archaeological Association
Canadian Artists' Representation, Alberta
Canadian Artists' Representation, Manitoba
Canadian Artists' Representation, National
Canadian Artists' Representation, Newfoundland and Labrador
Canadian Artists' Representation, Ontario
Canadian Artists' Representation, Ottawa
Canadian Association for Adult Education
Canadian Association of Broadcasters
Canadian Association of Fine Arts Deans
Canadian Association of Gerontology
Canadian Association of Photographers and Illustrators in Communications
Canadian Association of Professional Dance Organizations
Canadian Association of Research Libraries
Canadian Association of Special Libraries and Information Services, Canadian Art Libraries Section
Canadian Association of University Teachers
Canadian Association of Youth Orchestras
Canadian Association, Representatives of Talent
Canadian Authors' Association, National
Canadian Authors' Association, Winnipeg Branch
Canadian Book Publishers' Council
Canadian Booksellers' Association
Canadian Broadcasting Corporation
Canadian Broadcasting Corporation, Alberta
Canadian Broadcasting Corporation, British Columbia
Canadian Broadcasting Corporation, English Services Division
Canadian Broadcasting Corporation, English Services Division, Advisory Committee on Religion
Canadian Broadcasting Corporation, English Services Division, Maritime Region
Canadian Broadcasting Corporation, French Services Division
Canadian Broadcasting Corporation, French Services Division, Atlantic Provinces
Canadian Broadcasting Corporation, Newfoundland and Labrador
Canadian Broadcasting Corporation, Northern Quebec Service
Canadian Broadcasting Corporation, Northern Services
Canadian Broadcasting Corporation, Prairie Region
Canadian Broadcasting Corporation, Stereo Morning Interviews
Canadian Broadcasting League
Canadian Cable Television Association
Canadian Centre for Architecture
Canadian Child and Youth Drama Association
Canadian Child and Youth Drama Association, New Brunswick Branch
Canadian Children's Opera Chorus
Canadian Commission for UNESCO
Canadian Community Newspapers Association
Canadian Conference of Musicians, Symphony Department
Canadian Conference of the Arts
Canadian Consultative Council on Multiculturalism
Canadian Copyright Institute
Canadian Crafts Council
Canadian Cultural Programs
Canadian Cultural Property Export Review Board
Canadian Electronic Ensemble
Canadian Film Development Corporation
Canadian Film and Television Association
Canadian Folk Arts Council
Canadian Historical Association
Canadian Home and School and Parent-Teacher Federation
Canadian Independent Record Production Association
Canadian Independent Theatrical Producers' Association
Canadian Institute for Economic Policy

- Canadian International Amateur Film Festival
 Canadian League of Composers
 Canadian Learning Materials Centre
 Canadian Library Association
 Canadian Mediterranean Institute
 Canadian Motion Picture Distributors' Association
 Canadian Museum of Photography
 Canadian Museums Association
 Canadian Music Centre
 Canadian Music Competitions
 Canadian Music Council
 Canadian Music Educators' Association
 Canadian Music Publishers' Association
 Canadian National
 Canadian National Exhibition
 Canadian Olympic Association
 Canadian Opera Company
 Canadian Opera Guild, Oakville Branch
 Canadian Opera Guild, Peterborough Branch
 Canadian Organization of Porcelain Art
 Canadian Parents for French
 Canadian Parks/Recreation Association
 Canadian Pensioners Concerned Inc., Nova Scotia Division
 Canadian Periodical Publishers' Association
 Canadian Polish Congress, British Columbia Branch
 Canadian Polish Congress, Head Executive Board
 Canadian Railroad Historical Association and Canadian Railway Museum
 Canadian Recording Industry Association
 Canadian Slovak League
 Canadian Society for Archaeology Abroad
 Canadian Society for Education Through Art
 Canadian Society of Children's Authors, Illustrators, and Performers
 Canadian Society of Painters in Water Colour
 Canadian Sociology and Anthropology Association
 Canadian Teachers' Federation
 Canadian Theatre Critics' Association
 Canadian Theatre Today
 Canadian Ukrainian Opera Association
 Canadian University Music Society
 Canadian Writers' Foundation
 CAP Communications Ltd
 Capitol Records-EMI of Canada Ltd
 Cariboo-Thompson Nicola Library System
 Carlson, Les
 Carmen Lamanna Gallery
 Cartier Square Advisory Committee
 Castlegar and District Arts Council
 Castlegar and District Community Arts Council
 Catalyst Theatre
 Catholic Women's League of Canada
 Catta, R. S.
 Cavendish, Eve
 C-Channel
 Cedar Ridge Studio Gallery
 Central Vancouver Island Regional Arts Council
 Central Visual Artists' Association
 Centre culturel franco-manitobain
 Centre for Research on French-Canadian Culture, University of Ottawa
 Centre for Television Studies Ltd
 CFCN Radio
 CFCN Television
 Chabot, Carole
 Chalmers, Floyd S.
 Chalmers, Joan
 Chambers, Robert D.
 Chambre blanche
 Chandler, Kathryn
 Chartier, Yves
 Chess Federation of Canada
 Children's Book Centre
 Children's Broadcast Institute
 Chiriaeff, Ludmilla
 Chodorowicz, Maria
 Chris, Michael L.
 Cinema Canada Magazine Foundation
 Cineworks
 Citadel Theatre
 City of Calgary

- City of Campbellton
 City of Charlottetown
 City of Dalhousie
 City of Edmonton, Parks and Recreation
 City of Medicine Hat, Community Services
 Division
 City of Mississauga
 City of Oshawa, Community Service
 Department
 City of Penticton
 City of Port Alberni, Parks and Recreation
 Commission
 City of Saint Albert, Community Services
 City of Saint John, Social and Cultural
 Affairs Office
 City of Sarnia
 City of Saskatoon
 City of Scarborough
 City of Thunder Bay
 City of Toronto, Board of Education
 City of Vancouver
 City of Whitehorse, Recreation Board
 City of Winnipeg
 City of Yellowknife and Northern Arts
 Centre
 Clancy, Dorothy C.
 Clark, M. B.
 Clearwater Library Committee
 Clements, John G.
 Clift, Clive
 Club La Villa, Republic of Trinidad and
 Tobago Cultural Club of Brantford
 Coach House Press and *Open Letter*
 Coad Canada Puppets
 Cobequid Arts Council
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 Coffin, Lynda-Jean
 Cohen, Faye
 Cohen, Susan Hilary, Gwenlyn Creech, Voltr
 Ivonoffski, William Lord and Jacqui
 Manning-Albert
 Cohoe, A. Margaret
 Coleman, Helen
 College of Trades and Technology, Students
 of Community Recreation I
 Colpitts, B.
 COMAC Communications Ltd
 Comédie nationale
 Comité culturel de la coopérative des
 artisans, Abram Village
 Comité culturel La Batture
 Comité d'action régional de la
 Régionalisation Acadie (NFB)
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 Canadian Orchestras
 Communist Party of Canada, British
 Columbia Provincial Committee
 Communist Party of Canada, Central
 Executive Committee
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 Committee
 Community Arts Council, Fort Saint James
 Community Arts Council of Chilliwack
 Community Arts Council of Greater Victoria
 Community Arts Council of Richmond
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 Community Arts Council of White Rock and
 District
 Community Folk Arts Council of
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 Composers, Authors and Publishers
 Association of Canada
 Comus Music Theatre of Canada
 Concordia University, Faculty and
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 Confederation Centre of the Arts
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- Conseil régional de la culture des Laurentides
- Contempra Ensemble
- Cooper, Mary and George Wilkes
- Coopérative des artisans du cinéma en Marévie
- Coopérative de théâtre l'Escaouette
- Corey, Marion V.
- Corner Brook Status of Women Council
- Cosmopolitan Club
- Council for Business and the Arts in Canada
- Council for Canadian Archaeology
- Council of Canadian Filmmakers
- Council of National Ethnocultural Organizations of Canada
- Cox, Betty
- Craftsmen's Association of British Columbia
- Crane, Jean
- Créateurs associés de Val-David
- Creative Concept Productions
- Creighton, Mary Martha
- Creston Community Arts Council
- Croatian Folklore Ensemble
- Croft, Elizabeth
- Crosby, Emily McIntosh
- Crossley, Susan
- Cultural Workers' Alliance
- Dallas, Athina
- Dalton, Kathleen
- Dames d'Acadie de Bathurst
- Dance Advance Association
- Dance Company of Ontario
- Dance in Canada Association
- Dance in Canada Association, Saskatchewan Branch
- Dandelion* Magazine
- Darbyshire, Ann
- Dauphin Allied Arts Council
- Davis and Henderson Ltd
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- Davison, Betty
- Day, Shirley
- Deacon, Shelley
- Dean, Kathryn
- Dean, Malcolm
- Deep River Symphony Orchestra
- De Jong, Simon, MP and Mark Rose, MP
- Deshaye, Jerry
- Devonian Group of Charitable Foundations
- Dewar, Keith
- Dewdney, Maxine
- Dexter, Reid V.
- Dickenson, Victoria
- Directors' Guild of Canada
- District 69 Community Arts Council
- Dofasco Inc.
- Dogwood Heritage Society of British Columbia
- Donaldson, Larry S. L.
- Doolittle, Joyce
- Douglas, Mrs Peter T.
- Downing, Robert
- Drama Bench
- Driscoll, David T.
- Driscoll, D. L.
- Dundas Valley School of Art
- Dunn, Willie
- Dutkiewicz, Dwight C.
- Dyer, Anne C.
- Eastern Ontario Concert Orchestra
- Eastern Ontario Film Cooperative
- Editions Pierre Tisseyre
- Edmonton Japanese Community Club Society
- Edmonton Opera Association
- Edmonton Symphony Orchestra
- Edmonton Symphony Players' Association
- Egervari, Tibor
- Eichholz, Vilma
- El Correo Español*
- Emberley, Kenneth
- Emmett, Natalie
- Enriched Art for the Children of Hastings
- Environment, Department of : Parks Canada
- Equity Showcase Theatre
- Erasmus, Jan
- Estonian Arts Centre
- Estonian Central Council in Canada
- External Affairs, Department of
- Fanning, Thomas A.

- Fanstone, Patricia
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 Fédération culturelle des Canadiens français
 Fédération des clubs sociaux franco-ontariens
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 Fédération nationale des communications
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 Federation of Museums, Heritage and
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 Fensom, Kathleen
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 Vancouver
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 Firth, Sophia
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 Columbia
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 Great George Street Gallery
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 Guelph Philosophical Society
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 Guild of Canadian Playwrights
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 Hamilton Philharmonic Orchestra Players' Committee
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 Kilpatrick, Ivan J.
 King, T. B.
 Kingston, Temple F.
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 Knapp, Margaret and Jeff Childs
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 Labrador North Creative Arts Festival
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 Langley Community Music School
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 Lawrence, Scott
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 LeMarchand, Geneviève
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 Ligue des jeunes communistes du Québec
 Lillie, Mary Ellen
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 Livesay, Dorothy
 Lobchuk, Bill
 Local Government District of Gillam
 Lock, Keith Lawrence
 Loeb, Blanche
 Loebel, Mrs Peter
 Loepphy, Lillian E.
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 London Status of Women Action Group
 London Symphony Orchestra
 London Symphony Orchestra Players
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 Lowe, Wesley
 Luckhurst, D. M.
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 Manitoba Chamber Orchestra
 Manitoba Crafts Council
 Manitoba Historical Society
 Manitoba Library Association

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 Manitoba Theatre Centre
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 Manitoba Theatre Workshop, Outreach Program
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 Medicine Hat Symphony Society
 Meeham, Marguerite A.
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 Memorial University of Newfoundland,
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 Metric Commission Canada
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 Micmac Alliance of Gaspesia
 Miller, Cathryn
 Miller, Michael R.
 Miller, M. J.
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 Mitchell, V. E.
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 Moose Jaw Concert Society
 Moran, Eleanor
 Morning Music Ltd
 Morton, David D.
 Morton, Ralph
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 of Canada
 Mount Waddington Regional Arts Council
 Multicultural Association of the Greater
 Moncton Area
 Multicultural Council of Saskatchewan
 Museum of Promotional Arts
 Mutual Life Assurance Company of Canada
 Naches
 Nathwani, S. H.
 National Action Committee on the Status of
 Women
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 National Arts Centre Orchestra
 National Association of Canadians of
 Origins in India
 National Ballet of Canada
 National Ballet School
 National Campus Radio Conference
 National Council of Women of Canada
 National Design Council
 National Exhibition Centre, Castlegar,
 British Columbia
 National Film Board of Canada
 National Film Board, Media Centre

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 National Gallery Association
 National Gallery of Canada
 National Gallery of Canada Staff Association
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 National Multicultural Theatre Association
 National Museums of Canada
 National Shevchenko Musical Ensemble Guild of Canada
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 Native Canadian Centre of Toronto
 Native Women's Association of Canada
 Naylor, Ruth
 Nelson, Mary
 Neville, John
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 New Brunswick Choral Federation
 New Brunswick Crafts Council
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 Newfoundland and Labrador Crafts Development Association
 Newfoundland and Labrador Multicultural and Folk Arts Council
 Newfoundland Choral Federation
 Newfoundland Dance Theatre
 Newfoundland Independent Filmmakers' Cooperative
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 Newfoundland Symphony Orchestra
 Newfoundland Transport Historical Society
 Newton, Ken H.
 Niagara Artists' Company
 Nimmons, Phil
 Norcen Energy Resources Ltd
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 North Vancouver Community Arts Council
 North York Arts Council
 Northern Homecrafters
 Northern Lights Festival
 Northern Manitoba Recreation Association
 Northwest Regional Arts Council
 Northwest Territories Arts & Crafts Council
 Northwest Territories, Government of
 Northwest Territories Public Library Services
 Northwestern Association for Community Crafts
 Nova Gallery
 Nova Scotia Art Teachers' Association
 Nova Scotia Choral Federation
 Nova Scotia Designer Craftsmen
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 Nuss, Marissa
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 Off Centre Centre
 Official Languages, Office of the Commissioner of
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 Okanagan Symphony Society
 Old Cabin Craft Society
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 Oliver and Osoyoos Community Arts Council
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 Ontario Advisory Council on Multiculturalism and Citizenship
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 Ontario Association of Art Galleries
 Ontario Ballet Theatre
 Ontario Choral Federation
 Ontario Crafts Council
 Ontario Federation of Symphony Orchestras
 Ontario Handweavers and Spinners
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 Ontario Science Centre
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 Organization of Saskatchewan Arts Councils
 Oshawa Symphony Association
 Osoyoos Community Theatre Association
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 Ottawa Symphony Orchestra
Owl and Chickadee Magazines
 Pacific Conference of the Arts
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 Painters' Palette
 Panjabi Sahit Sabna
 Paradis, André
 Paradis, Andrée
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 Patterson, Richard Earle
 Payne, Laurie
 Pearce, M. E.
 Pelletier, Gilles
 Penticton and District Community Arts Council
 Penticton and District Community Arts Council, Arts and Education Committee
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 Perara, Shan
 Peregrine, David
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 Performing Rights Organization of Canada
 Periodical Distributors of Canada
 Persephone Theatre
 Peter and Catharine Whyte Foundation
 Peterborough County Board of Education
 Peterborough Symphony Orchestra
 Phillips, Mrs J. L.
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 Photo/Electric Arts Foundation
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 Pidgeon, Irene M.
 Pine Falls Community
 Pitt-Brooke, Lynda
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 Polygram Inc.
 Pope, Richard K.
 Porcupine Plain and District Museum
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 Port Hardy Cultural Society
 Porter, Isabel M.
 Porter, John
 Posey, Maryhelen
 Positive Action
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 Prentice, J. G.
 Presentation House
 Préville Fine Arts Centre
 Prince Edward Island Council of the Arts
 Prince Edward Island Craftsmen's Council
 Prince Edward Island, Government of:
 Department of Tourism, Industry and Energy, Handcraft Development
 Prince Edward Island Heritage Foundation
 Prince Edward Island Multicultural Council
 Prince Edward Island Symphony Society
 Prince George and District Community Arts Council
 Prince of Wales Northern Heritage Centre
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 Saint Catharines Musicians' Association
 Saint Croix Regional Arts Council
 Saint-Cyr, Micheline
 Saint John Art Club
 Saint John Arts Council
 Saint John Council of Women
 Saint John Women's Symphony Committee
 Saint Mary's University Art Gallery
 Saint-Roch Mallon, Albert
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 Sargous, Harry
 Saskatchewan Advisory Council on the
 Status of Women
 Saskatchewan Archaeological Society
 Saskatchewan Art College Corporation
 Research Committee
 Saskatchewan Drama Association
 Saskatchewan Library Association
 Saskatchewan Museums Association
 Saskatchewan Music Educators' Association
 Saskatchewan Writers' Guild
 Saskatoon Board of Education
 Saskatoon Concert Band
 Saskatoon Folk Arts Council
 Saskatoon Symphony Society
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 Scott, Don R.
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 and Ruth Smillie
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 Sporns, U.
 Sprung, G. M. C.
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 Sudbury Folk Arts Council
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 Columbia
 Vancouver Opera
 Vancouver Professional Theatre Alliance
 Vancouver Society for Early Music
 Vancouver Status of Women
 Vancouver Symphony Society
 Vancouver Women in Focus Society
 Van Dusen, Julie
 Van Otterlo, Irvin
 Venne, Stéphane
 Vernon Community Arts Council
 Verstappen, José
 Vickers, Lynn
 Victoria Conservatory of Music
 Victoria Symphony Society
 Vintage Locomotive Society
 Visual Arts Nova Scotia
 Visual Arts Ontario
 Vollmer, John
 Volunteer Centre of Winnipeg
 Von Königslöw, Heilwig
 Wakulich, Robert
 Waldron, Mildred
 Wale, George
 Walker, M. I.
 Ward, Harvey
 Ward, Norman
 Waterloo Regional Arts Council
 Watmough, David
 Webster, Hartland
 Weeden, M.
 Welland Heritage Council and Multicultural
 Centre
 Welsh, Jonathan
 Wesselow, Eric
 West Kootenay Regional Arts Council
 West Newfoundland Folk Arts Council
 West Prince Arts Council
 West Vancouver Community Arts Council
 Western Canada Art Association
 Western Canadiana Publications Project
 Western Ontario Conservatory of Music
 Wheeler, Robert
 White, Pearl
 White Rock Summer Theatre
 Whitley, Barbara
 Whitton, Donald
 Whyte, Jon
 Wieneck, Claus
 Wilde, David
 Wilkinson, G. P.
 Williams, C. M.
 Williams, L.
 Williamson, Mary F.
 Wilson, Donald M. F.
 Wilson, Esther M.
 Windsor Italo-Canadian Culture Centre
 Windsor Symphony
 Winnipeg Film Group
 Winnipeg Folk Festival
 Winnipeg School Division No. 1
 Wolverine Hobby and Historical Society
 Womanspirit Art Research and Resource
 Centre
 Woodland Creations
 Writers' Federation of Nova Scotia

Writers' Union of Canada
Writers' Union of Canada, British Columbia
Branch
Wutzke, Barbara
Wyman, Max
X Changes Gallery and Studios
Yarmouth Arts Regional Council
York University, Department of History
York University, Faculty of Fine Arts
Yorkton International Film Festival
Young, Gayle
Young, George
Young, Mary
Yukon Arts and Crafts Cooperative
Yukon Arts Council
Yukon Arts Society
Yukon Crafts Society
Yukon, Government of: Department of
Education, Health and Human Resources,
Library and Information Resources
Yukon Historical and Museums Association
Zarnett, Allen
Zayed, May
Znaimer, Moses
Zukerman, George
Zwicker, Barrie

Appendix B

List of Intervenors

Appendix B

List of Intervenors

The following list is arranged chronologically and indicates 1) the city in which a brief was heard and 2) the date of presentation. The name of the submitting organization or individual is followed by the names (and, where applicable, titles) of those presenting the brief. The main intervenor is listed first, and any accompanying colleagues are then listed in alphabetical order. Individuals submitting briefs in a private capacity and appearing alone are entered once only. It should also be noted that, on several occasions, hearings were held simultaneously in more than one centre, as the calendar dates indicate.

Ottawa-Hull

Monday, April 13

Groupe de la Place Royale

Trudi LeCaine, Chairman

Peter Boneham, Artistic Director

Michael Montanaro, Assistant Artistic
Director

Anne Valois, General Manager

Canadian Artists' Representation, National

Gary Greenwood, National Representative

Pat Durr, Vice-Representative

Canadian Artists' Representation, Ontario

John Tappin, Spokesperson

Mark Burnham, Vice-spokesperson

Canadian Advisory Council on the Status of Women

Lucie Pépin, President

Lyse Champagne

Nancy Miller Chénier

Canadian Conference of the Arts

Lister Sinclair, President

Jack Gray, Member of the Board

John Hobday, Executive Director

Micheline Legendre, Member of the Board

Centre for Research on French-Canadian Culture, University of Ottawa

Pierre Savard, Director

Heritage Canada Foundation

Jacques Dalibard, Executive Director

Department of Supply and Services,
Canadian Government Publishing
Centre

Philippe Leroux, Director General
J.-Z.-Léon Patenaude, Director of French
Publishing

Mary Cooper and George Wilkes
George Wilkes
Eleanor Milne

Tuesday, April 14

Canadian Broadcasting League
Graham Spry, Honorary President
Alf Cleaves, Member, Management
Committee
J. Lawrence Marshall, Honorary Treasurer
Joseph Parkinson, Member, Management
Committee

Canadian Broadcasting Corporation
A. W. Johnson, President
Pierre Desroches, Executive Vice-President
Peter Herrndorf, Vice-President and General
Manager, English Services Division
Jacques Landry, Assistant General Manager,
French Radio-Television

Harvey Glatt

National Museums of Canada
Sean B. Murphy, Chairman, Board of
Trustees
Richard Alway, Trustee
Ian C. Clark, Secretary General
Roger Hamel, Trustee
René Marin, Vice-Chairman, Board of
Trustees
Cecil Rabinovitch, Senior Planning Officer

Canadian Music Council
George Laverock, President
Guy Huot, Executive Director
Keith MacMillan, Vice-President

GCT Associates Inc.
John Crompton, President
Michael Tabbitt, Secretary-Treasurer

All About Us Inc.
Betty Nickerson, National Coordinator
Seymour Trieger, Executive Director

Wednesday, April 15

Public Archives of Canada
Wilfred I. Smith, Dominion Archivist
Michael Swift, Director General, Archives
Branch
Bernard Weillbrenner, Assistant Dominion
Archivist

National Library of Canada
Guy Sylvestre, National Librarian

Canadian Association of Broadcasters
Ernie Steele, President
Pierre Nadeau, Assistant Director,
Government and Public Affairs
Lyman Potts, President, Standard
Broadcasting Services
Wayne Stacey, Director, Government and
Public Affairs

Social Sciences and Humanities
Research Council
André Fortier, President
John Nicholson, Executive Director

Association of Universities and Colleges
of Canada
Alan J. Earp, Immediate Past President
James Downey, President, University of
New Brunswick, AUCC Representative
Allan Gillmore, Executive Director
René G. Lévesque, Vice-Rector (Research),
University of Montreal, AUCC
Representative
Robin Swales, Associate Dean, College of
Fine Arts, University of Regina, AUCC
Representative

Canadian Association of Fine Arts Deans

Paul D. Fleck, Chairman

Robin Swales, Member, International
Council of Fine Arts Deans

National Gallery Association

Gertrude M. Brière, Vice-President

Doris Smith, Vice-President

Malcolm Sutherland-Brown, President

Leslie Reid

Jane Martin

Marthe Lépine

Theatre 2000

Paul Helm, Artistic Director

Elizabeth Lundy, Administrative Director

Théâtre-Action

Denise Truax, Coordinator of *Éditions*
Interlignes

Marc Haentjens, Coordinator

Tibor Egervari

Ottawa Symphony Orchestra

Eric O. Smith, President

Edward R. Barrett, Immediate Past President

Dorothy Beckel, Government
Communications Officer

Ottawa Choral Society

George Middleton, President

Dorothy Howland, Director of Funding

David McNicoll

Ottawa Board of Education Instrumental

Music Association

Lung-fa Ku, President

Jean D. Boulakia, Past President

Thursday, April 16

Association of Canadian Publishers

Malcolm Lester, President

Patricia Aldana, Past President

Phyllis Yaffe, Executive Director

Canadian Book Publishers' Council

Ronald D. Besse, President

Rachel Mansfield, Vice-President

Jacqueline Nestmann-Hushion, Executive
Director

Department of External Affairs

de Montigny Marchand, Associate Under-
Secretary of State

Jacques Gignac, Assistant Under-Secretary

Michel de Goumois, Deputy Under-Secretary

Jacques Montpetit, Director, Cultural Affairs
Division

Dick Seaborn, Deputy Director, Academic
Relations Division

Fredericton

Monday, May 4

University of New Brunswick and Saint Thomas University Creative Arts Committee

A. R. A. Taylor, Chairman

Allen Bentley, Professor of English, Saint
Thomas University

Marjory Donaldson, Curator, Arts Centre,
University of New Brunswick

Arlene Pack, Resident Musician, University
of New Brunswick

Alvin Shaw, Associate Dean of Arts,
University of New Brunswick

Beaverbrook Art Gallery

Ian G. Lumsden, Curator

Thea Borlase

Radio-Canada International

Betty Zimmerman, Director

Gilbert Lemieux, Manager, Recorded
Programs

G  rard Poupart, Marketing Research and
Development Director

New Brunswick Arts Council

Jo Ann Claus, Chairman

Ron MacDonald, Treasurer

Sackville Community Arts Centre

Wendy Burnett, Director

Barbara Sternberg, Education and Gallery
Coordinator

New Brunswick Crafts Council

Bill Graff, President

Allan Crimmens, Vice-President, Canadian
Crafts Council

Charlotte Glencross, Provincial Director,
Canadian Crafts Council

Station Craft Cooperative

Dennis Mills, President

Multicultural Association of the Greater Moncton Area

Anne J. L. Ottow, Coordinator

Sadhvi Bajpai, President

Fredericton Council of the Arts

Janet Clarke

Tuesday, May 5

City of Saint John, Social and Cultural Affairs Office

Ella Grosweiner, Assistant to the City
Manager, Social and Cultural Affairs

Walter Ball

Walter Ball

Thomas Condon

Saint John Arts Council

Anne D. Thorne, President

University of Moncton

Georges Fran  ois, Dean, Faculty of Arts

Jean Daigle, Director, Centre for Acadian
Studies

Conseil acadien de coop  ration culturelle (en Atlantique)

Maurice L  ger, Director

New Brunswick Choral Federation

Carolyn Nielsen, Executive Director

Michael R. Miller

New Brunswick Heritage Foundation

Don Dennison, Vice-President

Laszlo Szabo

Charlottetown

Wednesday, May 6

City of Charlottetown

Edward Rice, Alderman

Confederation Centre of the Arts

W. J. Hancox, Executive Director

Ray Davie, Controller

Richard Hahn, Legal Counsel

Alan Scales, Member, Executive Board and
Chairman, Finance Committee

Moncrieff Williamson, Art Gallery Director

Société Saint-Thomas d'Aquin

Eddie Cormier, President

Michel Béliveau, Administrative Assistant

Liliane Gaudet, Chairman, Cultural
Committee

Holland College, School of Visual Arts

Henry Purdy, Director

Prince Edward Island Council of the Arts

Henry Purdy, Chairman of the Board

Jean-Louis Beauregard, Member-at-Large

Karen Lips, Environmental Representative

Edward Rice, Executive Director

Réshard Gool

Réshard Gool

Leon Berrouard

Larry Leclerc

John Smith

Great George Street Gallery

David Craig, Coordinator

Laura Brandon, Chairperson

Ken Garnhum, Secretary

Prince Edward Island Craftmen's Council

Ian Scott, President

Ronald Arbidson, Vice-President

Media Centre, National Film Board

Daniel L. Driscoll, District Representative

William A. Ledwell, Director, Learning
Materials Acquisition

Centre for Television Studies Ltd

Norman Cohn, President

Ragweed Press

Libby Oughton, Secretary-Treasurer

University of Prince Edward Island, Committee on Cultural Affairs

Ron Irving, Director of Community Theatre

Ian Galloway, Chairman, Modern Languages
Department

Marita McNulty, University Information
Officer

Peter Meinke, President, University of
Prince Edward Island

Prince Edward Island Symphony Society

Maryanne Palmér, Vice-President

John Barrett, General Manager

Prince Edward Island Heritage Foundation

Catherine Hennessey, Executive Director

Campbellton

Thursday, May 7

City of Campbellton

Richard J. Tingley, Mayor

Comité d'action régional de la Régionalisation Acadie, National Film Board

Georges Bourdages

Claudette Chiasson

Paul Soucy

Geraldine Grant

Restigouche Gallery

Géraldine Grant, Assistant to the Director

Emery Le Blanc, Member of the Board

Ila McRae, Member of the Board

Société culturelle de la Baie-des-Chaleurs

Jeannine L. Côté, Cultural Development
Officer

Association culturelle du Haut-Saint-Jean

Audrey Côté St-Onge

Dames d'Acadie de Bathurst

Maryvonne Eddie, Provincial Liaison Officer

Rose-Marie Cool, President

Cécile Duguay, Member

Restigouche Cultural Association

Frances Murray, Life Member, Catholic

Women's League of Canada

Bill Ferguson, Music Instructor

Catherine Hartwell

Helen McFarlane, Founding Member,

Restigouche "Right to Read"

Kathleen Raymond, Supervisor, School

District #38

Friday, May 8

City of Dalhousie

A. R. "Sandy" MacLean, Mayor

Canadian Broadcasting Corporation, French Services, Atlantic Provinces

Guy Thériault, Director

Laetitia Cyr, Director of Radio

Raymond Savoie, Director of Television

Coopérative des artisans du cinéma en Marévie

Denise D'Astous-Morin, President

Benoît Bérubé, Secretary

Rodolphe Caron, Vice-President

Activités-jeunesse

Gilles Beaulieu, Provincial Coordinator

Michel Roussy, Animator

Coopérative de théâtre l'Escaouette

Philippe Beaulieu, Actor

Ghislain Michaud, Administrator

Conseil de promotion et de diffusion de la culture

Ginette Ste-Marie, Executive Director

Audrey Côté St-Onge, President

Micmac Alliance of Gaspesia

Art Dedam, President

John Martin, Education Officer

St John's

Monday, May 4

Memorial University of Newfoundland

M. O. Morgan, President

David Buchan, Department of Folklore

Donald Cooke, Department of Music

Donald Snowden, Special Advisor to the President

Margaret Williams, University Librarian

Association francophone de Saint-Jean

Françoise Enguehard, Animator

Simon Lono, Secretary

Yolande Lono, Secretary

Roger Roy, President

Marm Productions Ltd

Mike Riggio, President

Newfoundland Independent Filmmakers' Cooperative

Michael Jones, Member

John Doyle, President

Canadian Artists' Representation, Newfoundland and Labrador

Lynda Laushway, Member

Peter Walker, President

Rising Tide Theatre

Donna Butt, Co-Artistic Director

Newfoundland Dance Theatre

Gail E. Innes, Director

Linda L. Rimsay, Co-Director

Newfoundland Symphony Orchestra

Valerie Holden, Resident Musician

Charles Collum, Vice-Chairman

Peter Gardner, Concert Master

David Gray, Music Director

Sheila Rahgal, Secretary

Frank W. Graham

Newfoundland and Labrador Multicultural and Folk Arts Council

Henry Harvey, President

Janet Woolridge, Secretary

Corner Brook Status of Women Council

Katherine Penney

Resource Centre for the Arts

Andrew Jones, Vice-Chairman

Ray Cox, Member, Board of Directors

Mike Jones, Member

Nina Patey, Member

Tuesday, May 5

Jean Crane

Newfoundland and Labrador Crafts Development Association

Megan Williams, Executive Director

Don Beaubien, Former Director

Renée Finlayson, Vice-President

Victoria Dickenson

Labrador North Creative Arts Festival

Tim Borlase, Coordinator

Cal Patey, Coordinator

Halifax

Wednesday, May 6

Yarmouth Arts Regional Council

Alex Gigeroff, Past President

Barbara Smith, President

Fédération acadienne de la Nouvelle-Écosse

Léger Comeau, President

Jules Chiasson, Cultural Coordinator

Atlantic Symphony Orchestra

Mark J. Warren, Executive Director

Surfacing Film Productions Ltd

Michael Donovan, Vice-President

Paul Donovan, President

Atlantic Filmmakers' Cooperative

Fran Shuebrook, Coordinator

Gordon Parsons, President, Board of Directors

Canadian Museums Association

John E. Vollmer, Acting President

Donald Crowdis, Fellow, Canadian Museums Association

Lynn Ogden, Executive Director

Atlantic Provinces Art Gallery Association

Linda Milrod, Vice-President

Pat Lauresse

Deborah Young

Federation of Museums, Heritage and Historical Societies of Nova Scotia

Allan Dunlop, Founding President

Elizabeth Ross, Executive Director

Sheila Stevenson

Sheila Stevenson

May Herbert

Candace Stevenson

Painters' Palette

Freda Vickery, President

François DeLisle, Member

Visual Arts Nova Scotia

Felicity Redgrave, Chairperson

Allan Chaddeck, Member

John Neville, Vice-Chairman

Canada Council Review Committee, Atlantic Canada

Charlotte Wilson-Hammond, Chairperson

Don Kane, Member

Thursday, May 7

Writers' Federation of Nova Scotia

Fraser Sutherland, Past Chairman, Nova

Scotia Writers' Council

Greg Cook, Executive Director

Henri Paratte, Member, Executive Committee

Lester B. Sellick

Lester B. Sellick

Gunther Buchta

Canadian Learning Materials Centre

Douglas Myers, Chairman, Board of Directors

Peter Kidd, Director

Lisa Underwood, Administrative Assistant

Atlantic Institute of Education

Paul Robinson, Research Associate

Seymour Hamilton

John Neville

Halifax Dance Association

Marilyn McLaren, Chairman, Board of Directors

David Jones, Vice-Chairman and Treasurer

**American Federation of Musicians of the
United States and Canada**

Peter J. Power, President, Atlantic

Federation of Musicians

Clive Schaefer, Vice-President

Gay Hauser

Nova Scotia Designer Craftsmen

Chris Tyler, Administrative Coordinator

Cobequid Arts Council

Ken Henderson, Member of the Executive

Charlotte MacQuarrie, President

Friday, May 8

**Canadian Broadcasting Corporation,
English Services, Maritime Region**

Dodi Robb, Director

David Gunn, Director of Television

John Power, Director, Province of
Newfoundland

Jonni L. Turner

**Canadian Pensioners Concerned Inc.,
Nova Scotia Division**

M. Doreen E. Fraser, President

Ralph S. Morton

Ralph S. Morton

Rosemary Gilbert

Penelope Harwood

David MacKinnon

Black United Front of Nova Scotia

Haamid A. R. Rasheed, Executive Director

Montreal

Monday, May 11

**Heritage Montreal; Ordre des architectes
du Québec**

Mark London, Executive Director, Heritage
Montreal

Patrick Blouin, President, Ordre des
architectes du Québec

Canadian Centre for Architecture

Phyllis Lambert, Director

Michel Lincourt

National Film Board of Canada

James de B. Domville, Government Film
Commissioner

Grands ballets canadiens

Colin McIntyre, General Manager

Jacques Lefebvre, Chairman, Board of
Directors

Michel Régnier

Eric Wesselow

Institut canadien d'éducation des adultes

Guy Bourgault, President

Paul Bélanger, Executive Director

Andrée Paradis

Jori Smith

Marcel Barbeau

Atelier de l'Île

Michel Tremblay, President

**Société des artistes en arts visuels du
Québec**

Michel Catudal, Vice-President

Tuesday, May 12

National Theatre School of Canada

Richard Dennison, Director General
Jean Pol Britte, Administrator
José Descombes, Head, Production Section
Joel Miller, Head, English Section
Michelle Rossignol, Head, French Section

Professional Association of Canadian Theatres

Curtis Barlow, Executive Director
Maurice Podbrey, Chairman

Théâtre d'Aujourd'hui

Jean-Claude Germain, Artistic Director
Nicole Leblanc
Danielle Morin, Administrative Director
Robert Spickler, Executive Director

Association québécoise du jeune théâtre

Hélène Castonguay, Coordinator
Odine Breton, Member, Board of Directors
Marie-Hélène Falcon, Member

Théâtre le Carrousel

Martyne Robertson, Co-Director and Public Relations Officer
Hélène Beauchamp, Director, Groupe de recherche du théâtre pour enfants

Jeunesses musicales du Canada

Micheline Tessier, Assistant Executive Director
Yves Jobin, Development Officer
Louise Ostiguy, Administrative Secretary

Orchestre symphonique de Montréal

Zarin Mehta, Executive Vice-President
Jacques Beauchamps, President
Charles Dutoît, Artistic Director
Madeleine Panaccio, Assistant Executive Director

Stéphane Venne

Tudor Singers of Montreal

Kate Williams, President, Board of Directors
Georgia Carpenter, Member, Board of Directors
Robert Coffin, Secretary to the Board
Katherine Jean-Riordan, Business Administrator
Wayne Riddell, Director

Alexander Brott

Ballets Jazz de Montréal

Geneviève Salbaing, Founder and Artistic Director
Claude-Armand Sheppard, Chairman, Board of Directors
Caroline Salbaing, Administrative Director

Wednesday, May 13

Association du disque et de l'industrie du spectacle québécois

Yvan Dufresne, President
André Perry, Director
Pierre Thibault, Counsel

Polygram Inc.

Tim Harrold, Past President

Trebas Institute of Recording Arts

David P. Leonard, Executive Director

Canadian Broadcasting Corporation, French Services Division

Jacques Landry, Assistant General Manager, French Radio-Television
Jean Blais, Director of French Radio
Paul-Marie Lapointe, Director of Programs, French Radio
Jean-Claude Rinfret, Director of Programs, French Television

Télé-Métropole inc.

Jean-Claude Ladouceur, Vice-President
Gilles Vinet, Assistant to the President

**Association des radiodiffuseurs
communautaires du Québec**

Michel Delorme, Member, Board of
Directors

Michel Labrecque, Head of Information

Vic Talbot, Head of Marketing

**Association for the Study of Canadian
Radio and Television**

Howard Fink, President

Brian Morrison, Secretary

Graham Seaton, Chairman, Resources
Committee

**Studio D, Women's Program, National
Film Board**

Kathleen Shannon, Executive Producer

Diane Beaudry, Producer

Joy Johnson, Audience Researcher

Terri Nash, Freelance Filmmaker

Michèle Renaud-Molnar, Co-owner, Cinéma
Contact Ltée

Powerhouse

Sharron Corne

Thursday, May 14

Literary Translators' Association

Raymond Chamberlain, Secretary

Patricia Claxton, Past President

**Association des bibliothécaires du Québec;
Groupe d'éditeurs littéraires
francophones d'Amérique du Nord;
Union des écrivains québécois**

Michel Gay, Secretary, Union des écrivains
québécois

Jean-Yves Collette, Secretary General, Union
des écrivains québécois

Association des éditeurs canadiens

René Bonenfant, President

Alain Horic, Member

**Association des éditeurs de périodiques
culturels québécois**

Jean Jonassaint, President

Paul Cauchon, Executive Secretary

Luc Plamondon

Luc Plamondon

Diane Juster

Raymond Lévesque

Quebec City

Friday, May 15

Université du Québec

Pierre Dumas, Director of Development

Guy Bertrand, Director of Operations

Université du Québec à Trois-Rivières

Guy Godin, Research Officer, Office of the
Rector

Robert Champagne, Head, Educational
Sciences Department

Paul Laurin, Dean of Graduate Studies and
Research

Association canadienne d'éducation de langue française

Raymond Beauchemin, Secretary General

Liliane Beauchamp, Vice-President, Ontario
Region

Eudore Lavoie, Vice-President, Atlantic
Region

Grégoire Mathieu, Assistant Secretary
General

Claude Quintin, Vice-President, Quebec
Region

Ghislaine Roquet, President

Société des festivals populaires du Québec

Andrew Savage, Executive Director

Nicole Allard, Vice-President, Saguenay
Region

Huguette Perrault, Coordinator, Quebec
Region

Canadian Cultural Property Export Review Board

R. Fraser Elliot, Chairman

Sharon Van Raalte, Secretary to the Board

Préville Fine Arts Centre

Belva Thomas, Program Director

Robert L'Heureux, Program Director, String
Instruments

Claude Maheu, Program Director, Wind
Instruments

Luc Monastesse, Assistant Program Director

Canadian Folk Arts Council

Guy Landry, Co-Director General

Diane Lacombe, Projects Coordinator

Canadian Broadcasting Corporation, Northern Quebec Services

Serge Gagné, Director

Jacques Landry, Assistant General Manager,
French Radio-Television

Sheldon O'Connell, Program Director,
Northern Quebec Services

Saskatoon

Monday, May 25

City of Saskatoon

Clifford E. Wright, Mayor

Sandra Semchuk et al.

Sandra Semchuk

Gary Berteig

Skip Kutz

Ruth Smillie

Saskatchewan Archaeological Society

Zenon Pohorecky, 1st Vice-President

Tim Jones, Education Officer

Tom S. Phenix, President

Norman Ward

Dance in Canada Association,

Saskatchewan Branch

Pat Dewar, Regional Coordinating Officer

Marnie Gladwell

Twenty-Fifth Street Theatre

Holly-Ann Knott, Member of the Board

Persephone Theatre

Eric Schneider, Artistic Director

Saskatoon Symphony Society

Myrna Miller-Tait, General Manager

C. M. Williams

John McQueen

Tuesday, May 26

Saskatchewan Advisory Council on the Status of Women

Jean MacKenzie, Member

Margaret Fern, Chairperson

Folklore Studies Association of Canada

Michael Taft, President

Saskatchewan Art College Corporation

Research Committee

Lee Baker, Member

Shoestring Gallery

D. W. Larson, Technical Assistant

Organization of Saskatchewan Arts Councils

Marguerite Galloway, Executive Director

Paul Rezanoff, Provincial Vice-President

Battlefords' Allied Arts Council

Dorothy Boyd, Chairman

Helen Coleman

International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, Saskatchewan Branch, Local 300

Ian Reid, Member

Bob Corrigan, Business Agent for
Projectionists

James McManamy, Secretary

Frank Sabo, President

Association of Canadian Television and Radio Artists, Saskatchewan Region

Thirza Jones, National Director

David Miller, Member

David L. Kaplan

Thistledown Press Ltd

Raymond G. Penner, Editor-in-chief

Al Forrie, President

Glen Sorestad, Promotions Manager

Wednesday, May 27

Canadian Crafts Council

Peter H. Weinrich, Executive Director
Charley Farrero, President

Cathryn Miller

Saskatoon Folk Arts Council

Satinder Singh, President
Avra Watson, Vice-President

Photographers' Gallery

Daniel Thorburn, Coordinator/Curator

Regina

Thursday, May 28

Richard K. Pope

**Association culturelle franco-canadienne de
la Saskatchewan**

Irène Chabot, President
Florent Bilodeau, Executive Director

Saskatchewan Museums Association

Marie Kishchuk, Acting Director/Curator,
Ukrainian Museum of Canada
Donna Cunnin, Administrative Assistant

Winnifred G. Tatton

**Association of Métis and Non-Status
Indians of Saskatchewan**

Walter Currie, Assistant Director, Gabriel
Dumont Institute of Native Studies and
Applied Research

University of Regina, College of Fine Arts

R. J. W. Swales, Associate Dean
Terence Marner, Associate Professor
Gabriel Prendergast, Head, Drama
Department

Globe Theatre Productions

Ken Kramer, Artistic Director

Regina Symphony Orchestra

Jean Steer, Chairman

**Saskatchewan Music Educators'
Association**

D. M. Humenick, Past President

Saskatchewan Drama Association

Lyle R. Johnson, Past President
Valerie Creighton

Friday, May 29

**Association of Canadian Television and
Radio Artists, National Office**

Jack Gray, President
Thirza Jones, National Director
Geoffrey Ursell, Vice-President,
Saskatchewan Branch

Creative Concept Productions

Colin Gregory, Proprietor

Initial Productions Inc.

Gary K. Morgan, Director

Simon de Jong, MP, and

Mark Rose, MP
Simon de Jong, MP

Norman Mackenzie Art Gallery

Michael Parke-Taylor, Curator of Exhibitions
Shirley Bracewell, Head of Extension

Multicultural Council of Saskatchewan

Tony Dimnik, Executive Director

Edmonton

Monday, May 25

**Devonian Group of Charitable
Foundations**

Donald Harvie, Chairman

Canadian Archaeological Association

W. J. Byrne, President
Paul Donahue, Secretary-Treasurer

Alberta Museums Association

F. M. Flewwelling, Director, Red Deer and
District Museum

Terry Fenton

George Zukerman

**Canadian Conference of Musicians,
Symphony Department**

E. Eddy Bayens, Chairman

Edmonton Symphony Orchestra

W. Richard Palmer, Executive Director
Brian Hetherington, 2nd Vice-President

Edmonton Symphony Players' Association

William Dimmer, Past Chairman
David Hoyt, Representative to the Board of
Directors, Edmonton Symphony Society

Society for Talent Education

Betty Parker-Jervis, President

Edmonton Opera Association

W. L. C. Sturgeon, Vice-President
Gavin N. Farmer, Assistant to the
Administrative Director
Lorin J. Moore, Administrative Director

Canadian Artists' Representation, Alberta
 Tommie Gallie, Edmonton Representative
 Trudie Heiman, Edmonton Representative
 Bob Iveson, Edmonton Representative
 Craig Pelzer, Secretary
 Ray Saint Armond, Treasurer

Tuesday, May 26

**Canadian Consultative Council on
 Multiculturalism**

Laurence Decore, National Chairman
 G. Singh Paul, Member of the Executive

**Edmonton Japanese Community Club
 Society**

T. Nishimura, Director of Culture
 M. Murakami, Director of Youth Affairs
 T. Ohki, Director of Publications

**Ukrainian Canadian Professional and
 Business Federation**

A. J. Semotiuk, Executive Vice-President
 Ihor Broda, Member
 Christina Chomiak, Member

City of Saint Albert

Carol A. Watamaniuk, Cultural
 Superintendent, Community Services

Allan Sheppard

Canadian Library Association

Alan MacDonald, President
 Paul Kitchen, Executive Director
 Ron Yeo, Chief Librarian, Regina Public
 Library

Catalyst Theatre

Kevin Burns, Chairman of the Board

Citadel Theatre

Joseph Shoctor, Executive Producer
 Wayne C. Fipke, General Manager

Alberta Ballet Company

Adrian J. Palmer, President
 Stanley R. Ware, General Manager

Red Deer Allied Arts Council

Margaret Seelye, President

Canadian Association of Youth Orchestras

Roger Breault, Executive Director
 Joe Oppenorth

Wednesday, May 27

**Association of Canadian Television and
 Radio Artists, Writers' Guild, Alberta
 Branch**

Geoffrey LeBoutillier, Secretary-Treasurer
 Ken Bolton, Member
 John Juliani, President, Northern Alberta
 Branch
 Peter Roberts, Member

**Canadian Broadcasting Corporation,
 Alberta Region**

Eric Moncur, Director, English Services
 Paul Dumaine, Director, French Services
 Ted North, Director of Radio, Calgary
 Brian O'Leary, Director of Television,
 Edmonton
 Guy Pariseau, Director of French Radio,
 Alberta Region
 Bill White, Director of Radio, Edmonton

**Alberta Motion Picture Industries
 Association**

Arvi Liimatainen, President
 Nicholas Bekyta, Vice-President

Sunwapta Broadcasting Ltd

George Kidd, Program Manager, CFRN
 Television
 Fil Fraser, Announcer, CKXM-FM

John Juliani and Donna Wong

Calgary

Thursday, May 28

Gertrude Laing

City of Calgary

Penina Coopersmith, Heritage Planner,
Planning Department

Lynn Huhtala, Chairman, Heritage Advisory
Board

Grant Webber, Heritage Calgary
Representative

Muriel Jolliffe

Calgary Philharmonic Society

John Shaw, General Manager

Orchestra Committee of the Calgary
Philharmonic Players' Association

Eileen Atkinson, Chairman, Orchestra
Committee
Tom Mirhady

CFCN Radio

Norman H. Haines, President and General
Manager

Tom Tompkins, Program Director, CJAY-FM

CFCN Television

Terry L. Coles, President and General
Manager

Arts West Magazine

Deborah Pedherney, Managing Editor

Ian C. MacDonald

Alberta Keys

Roberta Stephen, President

Kathleen Snow

Jocelyne Burgoyne

Dandelion Magazine

Joan Clark, Editor

Robert Hilles, Editor

Beverley Hocking, Editor

Off Centre Centre

Wally May, President/Curator

Friday, May 29

Banff Centre for Continuing Education

Michael Bawtree, Arts Planner and Artistic
Director

University of Lethbridge

Dean Blair, Professor, Music Department

City of Medicine Hat, Community
Services Division

A. T. Hagan, Director

Peter and Catherine Whyte Foundation

Jon Whyte, Curator of Historic Homes

Jon Whyte

Henri van Bentum

Medicine Hat Symphony Society

Frank Riddle, President

Alberta Folk Arts Council

Lydia Hladyshevsky, President

Joyce Doolittle

Zina Barnieh

Sun Ergos

Robert Greenwood, Artistic and Managing
Director

Library Association of Alberta

Peter Mutchler, President

Maureen Bradbury

Calgary Public Library

John Dutton, Director

Fu Yuen-ching, Film Librarian

Martha Hill, Reference Librarian, Arts and

Recreation Department

Barbara Nicholson, Reference Librarian,

Humanities Department

Toronto

Monday, June 1

Canada Council

Mavor Moore, Chairman

Charles Lussier, Director

Timothy Porteous, Associate Director

Regroupement culturel franco-ontarien

Jeanne Larouche, Executive Secretary

Jeanine Jean, Member of the Board

Toronto Symphony

Alan R. Marchment, President

Walter Homburger, Managing Director

Stanley Short, Public Relations Committee

Ontario Advisory Council on

Multiculturalism and Citizenship

Keith McLeod

George Burski

Bernard Chandler

Julius Hayman

Joanna Kuras

D. Paul Schafer

Association of National Non-Profit

Artists' Centres

Allan Mattes, National Spokesperson

Victor Coleman, Editor, *The*

Parallelogramme Retrospective

Kerri Kwinter

Academy of Country Music Entertainment

Gordon W. Burnett, Vice-President

Lynn Bevin, Legal Counsel

Joe Lafresne, Member

Prison Arts Foundation

C. W. Westfall, Executive Director

Tuesday, June 2

Canadian Opera Company

Lotfi Mansouri, General Director
Margaret Genovese, Director of Planning
and Community Relations
John Leberg, Director of Operations
Ed Mahoney, Member, Board of Governors
Dory Vanderhoof, Director of Development

Association of Canadian Orchestras

Rosemary Bell, President
Michael Allerton, Vice-President
Roy Hedley, Member of the Board
François Magnan, Vice-President
Betty Webster, Executive Director

**Ontario Federation of Symphony
Orchestras**

Elizabeth Kovac, President
Paul Robinson, Member, Board of Directors
Betty Webster, Executive Director

**Committee on the Training of Orchestral
Musicians in Canada, Association of
Canadian Orchestras**

E. R. Barrett, Chairman
Keith MacMillan, Member
Betty Webster, Member

Canadian Music Centre

John Roberts, Director General
Victor Davies, Composer and Coordinator
Eric Ford, President
Gilles Poirier, Vice-President
John Weinzwieg, Composer

**Canadian Independent Record Production
Association**

Earl Rosen, Executive Secretary
Rick Butler, Member
Andy Crosbie, Member
Vic Wilson, President

Canadian Recording Industry Association

Brian Robertson, President
Edward J. Preston, President, RCA Ltd
Peter E. Steinmetz, Counsel

Quality Records Ltd

George R. Struth, President

**Toronto Recording Association of
Commercial Studios**

Eva Dornyei, Communications Officer
Wayne Weaver, Communications Officer

Opera Canada Magazine

Ruby Mercer, Founder/Editor

Wednesday, June 3

**Canadian Independent Theatrical
Producers' Association**

Peter Peroff, Member
Sandra O'Neill, Member
Muriel Sherrin, Member

Drama Bench

Mark Czarnecki, Member
Constance Brissenden, Member

Black Theatre Canada

Vera Cudjoe, Artistic Director
Robin Breon, Publicist
Lorris Elliot, Playwright
Ed Smith, Theatre Director

Equity Showcase Theatre

Timothy P. Leary, General Director
James Douglas, Chairman
Angela Fuscoe, Member of the Board
Barbara Gordon, Member of the Board

Stratford Shakespearean Festival

Foundation of Canada

John Hirsch, Artistic Director

John Lawson, President

Muriel Sherrin, Producer

Gary Thomas, General Manager

Arbor Theatre Company

John Plank, Executive Director

Theatre Ontario

Don Bouzek, Senior Vice-President

Théâtre du p'tit bonheur

John van Burek, Artistic Director

Claudia Leboeuf, Administrator

Theatre London

W. C. P. Baldwin, Jr, Chairman, Board of Directors

Bernard Hopkins, Artistic Director

Barbara Ivey, Member of the Board

Nonie Jeffery, Member of the Board

Elizabeth Murray, Member of the Board

Dennis Sweeting

Thursday, June 4

Canadian Commission for UNESCO

Vianney Décarie, President

Olga Jurgens, Program Officer

Claude Lussier, Secretary General

National Action Committee on the Status of Women

Lynn McDonald, Past President

Thelma McCormack, Consultant

Diana Mason, Consultant

Womanspirit Art Research and Resource Centre

Sasha Hayman, Director

Kay Armatage, Member

Rina Fraticelli, Member

Janice Hladki, Member

London Status of Women Action Group

Anne Walsh, Member

Michael M. Koerner

Council for Business and the Arts in Canada

Arnold Edinborough, President and Chief Executive Officer

John Devlin, Member of the Board

W. B. Harris, Jr, Member of the Board

Imperial Oil Ltd

Douglas MacAllan, Vice-President, Corporate Affairs

Gordon Hinch, Manager, Film Production and Promotion

Richard Gervais, Director, External Affairs, Province of Quebec

Floyd S. Chalmers

Arthur Gelber

F. Spencer Skelton

Norcen Energy Resources Ltd

Cecelia Davies, Manager, Community Relations

Institute of Donations and Public Affairs Research

Peter M. Brophey, Chairman

Peter MacGibbon, Member

Elaine Proulx, Member of the Board

Friday, June 5

York University, Faculty of Fine Arts

Lionel H. Lawrence, Dean

Allan Lessem, Chairman, Music Department

Ian MacDonald, President, York University

Joyce Zemans, Chairman, Visual Arts
Department

Canadian Booksellers' Association

Bernie Rath, Executive Director

Bill Titheridge, President

Guild of Canadian Playwrights

Ken Gass, Chairman

Susan Feldman, Executive Director

Freelance Editors' Association of Canada

Lawrence MacDonald, Member

Grace Deutsch, President

Greg Ioannou, Treasurer

Barbara Sack, Chairperson, Industry Liaison
Committee

Valerie Wyatt, Member

The Coach House Press and *Open Letter*

Frank Davey, Editor, *Open Letter*

Stan Bevington, Proprietor, The Coach
House Press

bpNichol, Editor, *Open Letter*

McGraw-Hill Ryerson Ltd

Lloyd H. Scheirer, President and Chief
Executive Officer

John MacMillan, Chairman

General Publishing Company

Jack Stoddart, Sr, Chairman and Publisher

Association of Canadian University Presses

Harald Bohne, Director, University of
Toronto Press

McClelland and Stewart Ltd

Jack McClelland, President

Linda McKnight, Vice-President

Peter Taylor, Vice-President

Valerie Thompson, Editorial Director

Winnipeg

Monday, June 15

City of Winnipeg

Joseph Zuken, Councillor

Centre culturel franco-manitobain

Lucien Loiselle, President

Ronald Duhamel, Assistant Deputy Minister,
French Education Bureau

Michel Monnin, Past President

Gilberte Proteau, President, Société franco-
manitobaine

Fédération culturelle des Canadiens français

Michel Monnin, President

Noël Leclerc, Executive Director

University of Manitoba, Faculty of Architecture

John W. Graham, Associate Dean

Canadian Artists' Representation, Manitoba

Gordon Reeve, Vice-President

Bill Lobchuk

Linda Freed Shields

Linda Freed Shields

Sarah Yates

Association of Manitoba Archivists

Catherine Macdonald, President

Betty Blight, Treasurer

Zenon Hluszok, Secretary

Lawrence Klippenstein, Vice-President

Winnipeg Film Group

Merit Jensen, Coordinator

Bruce MacManus, Distribution Officer

Local Government District of Gillam

Brenda L. Wild, Program Coordinator

Tuesday, June 16

Ukrainian Canadian Committee

Headquarters

Orest Rudzik, 1st Vice-President

Isidore Hlynka, Member of the Executive

A. J. Yaremovich, Executive Director

Saint Andrew's College

P. A. Kondra, Principal

Odarka Trosky

Mennonite German Society

Dorothy Kampen (on behalf of Hermann
Rempel, President)

G. K. Epp, Member of the Board

Heinrich Wiebe, Past President

Canadian Authors' Association, National Office

Bess Kaplan, President, Winnipeg Branch

Kay Dalton, Past President, Winnipeg Branch

Beatrice Fines, Past President, Winnipeg
Branch

Eileen Pruden, Past President, Winnipeg
Branch

Canadian Authors' Association, Winnipeg Branch

Eileen Pruden, Past President

Kay Dalton, Past President

Beatrice Fines, Past President

Bess Kaplan, President

Manitoba Theatre Centre

Morley Blankstein, Chairman of the Board

Zaz Bajon, Manager

Ogden Turner, Member of the Board

Peter Graham

Manitoba Theatre Workshop
Colin Jackson, Acting Executive Producer
Reg Alcock, Past Chairman
Gordon McCall, Art Director
Michael Snook, Treasurer

Manitoba Theatre Workshop, Outreach Program
Jamie Oliviero, Outreach Teacher

David Peregrine
David Peregrine
David Moroni

National Council of Women of Canada
Sharron Zenith Corne, Chairperson, Arts and Letters Committee
Eileen Adam, President, Provincial Council
Jean Carson, Executive, Provincial Council
Marion Yeo, Member, Arts and Letters Committee

Winnipeg Folk Festival
Mitch Podolak, Artistic Director
Rosalie Goldstein, Associate Director
Sandy Hackler, Artistic Director, Summer Solstice Festival
William Merritt, Business Manager
Don Whalen, Artistic Director, Edmonton Folk Festival

Emily McIntosh Crosby

Wednesday, June 17

Manitoba Arts Council
Jules Benson, Chairman
Ernie Stigant, Executive Director

Manitoba Crafts Council
Jo-Anne Kelly, Executive Member

Northern Manitoba Recreation Association
Molly Robinson, President

Canadian Broadcasting Corporation, Prairie Region
Donald L. Bennett, Director, English Services
Michael MacEwen, Director of Radio, Manitoba
Léo Rémillard, Director, French Services, Prairie Region
William Terry, Director of Television, Manitoba

Studio 55
Jean Clements, Member

Victoria

Monday, June 15

Community Arts Council of Greater Victoria
Allan Purdy, Immediate Past President

Victoria Symphony Society
Freeman Tovell, Vice-President
Donald Challinor, President
Robert J. McGifford, General Manager

Victoria Conservatory of Music
Robin Wood, Principal

Bastion Theatre Company of British Columbia
Eric Macdonald, General Manager
Peter Bennett, Member of the Board

Alberni Valley Group of Seven
Jan Peterson, Chairman
Dorothy Allen, Member
Marianne McClain, Member

X Changes Gallery and Studios
Heather Campbell, Member
Stephen Fyfe, Member
Nina Weller, President

Art Gallery of Greater Victoria
Patricia E. Bovey, Director
Henry Elder, Member, Board of Trustees

British Columbia Museums Association
Robert D. Watt, President

Heraldry Society of Canada
Robert D. Watt, Member

Association of Canadian Archivists
Kent M. Haworth, Past President

Peter Bennett

Vancouver

Tuesday, June 16

Vancouver Foundation
J. D. McGann, Executive Director
Arthur R. Steele, Secretary-Treasurer

George Ryga

Assembly of British Columbia Arts Councils
Anne MacDonald, Member of the Board
Corinna Perry, President
Clarke Steabener

Tri-Level Arts Liaison Group
Nini Baird, Convenor
Richard Mulcaster, Representative of Vancouver Foundation

Vancouver Professional Theatre Alliance
Misha N. Tarasoff, Vice-Chairman
Elizabeth Ball, Artistic Director, Carousel Theatre
Ken Neufeld, Director of Development, Vancouver Playhouse
Kathryn Shaw, Artistic Director, West Coast Actors

Professional Opera Companies of Canada
Hamilton McClymont, President

Vancouver Multicultural Society of British Columbia
Simon M. Oosterhuis, President
Yawar Bukhari, Treasurer
Andrew Z. Wlodyka, Member of the Board

Wednesday, June 17

Community Arts Council of Vancouver

Geoffrey Andrew, Honorary Director
Joanne Cram, Information Officer
Donald Fairbrother, President
Geneviève LeMarchand, Member of the Board

Association for Canadian Studies

Rowland Lorimer, Workshop Convenor and Member of the Executive
Jean McNulty, Co-Convenor

Association of British Columbia Archivists

Susan Baptie, Past President
Don Baird, Vice-President

**Social Science Federation of Canada,
Publications Advisory Committee**

Naomi Hersom, Chairman
Jane Fredeman, Member
Graham Kelsey, Member

National Exhibition Centre, Castlegar

Bernard Bloom, Director

Queen Charlotte Islands Museum

Trisha Gessler, Curator

**Craftsmen's Association of British
Columbia**

Peggy Schofield, President
Dianne Carr, Director, Cartwright Street Gallery
Jan McLeod, Regional Representative
Gail Rogers, Executive Director

**British Columbia Film Industry
Association**

Peter Bryant, President
Laura Dalen, Treasurer
Robert Nichol, Member, Executive Committee
John White, Secretary

Cineworks

Peg Campbell, President
Natalie Edwards, Associate Member
Michael McGarry, Member, Board of Directors
Al Razutis, Member

JTM Productions Ltd

J. Trevor McLean, President
Shelly Gibson, Independent Filmmaker
Allan Jacques, Independent Filmmaker

Satellite Video Exchange Society

Paul Wong, Co-Director
Shawn Preus, Co-Director

Vancouver Cooperative Radio

Peter Grant, Arts Programming Coordinator
Marguerite Vogel, Volunteer
Dorothy Kidd, Station Administrator

Thursday, June 18

Theatre BC

Anne K. Marsh, President

Simon Fraser University

Grant Strate, Director, Centre for the Arts
Peter Buitenhuis, Chairman, English Department
Murray Farr, Public Programming Consultant

**Canadian Association of Research
Libraries**

Basil Stuart-Stubbs, Vice-President
Ted Dobb, University Librarian, Simon Fraser University

Council for Canadian Archaeology

Knut R. Fladmark, Director

Vancouver Status of Women

Sylvia Spring, Member
Margaret Hollingsworth

Wallace Berry

Vancouver Society for Early Music

José Verstappen, Manager

Nan Mackie, Member, Artistic Committee

Vancouver Symphony Society

Donald Cook, President

Michael Allerton, Managing Director

Vancouver Bach Choir

James M. MacIntyre, President

Peter Chamberlain, Vice-President

Gillian Wilder, Manager

**British Columbia Touring Council for the
Performing Arts**

Rory Ralston, General Manager

David Watmough

Malaspina Printmakers' Society

Deborah Koenker, Shop Director

**Canadian Polish Congress, British
Columbia Branch**

Andrew Z. Wlodyka, Vice-President

William Willinski, President

Friday, June 19

**Artcore Publishing and Communications
Ltd**

Gloria Onley, President and Managing
Director

City of Vancouver

Michael Harcourt, Mayor

Max Beck, Director of Social Planning

Frances Fitzgibbons, Cultural Advisor

Rhonna Fleming, Chairman, Heritage
Advisory Committee

**Writers' Union of Canada, British
Columbia Branch**

Jan Drabek, British Columbia Representative

Frances Duncan, Member

George Payerle, Member

**Dogwood Heritage Society of British
Columbia**

Mary Elizabeth Bayer, Director

**Board of Governors of the Glenbow-
Alberta Institute**

Ed Lewis, Chairman

Duncan F. Cameron, Executive Director

**Canadian Broadcasting Corporation,
British Columbia Region**

Len Lauk, Director

Jacques Boucher, Director of French Services

KCTS/9 Seattle

William Nemtin, Canadian Coordinator/
Producer

Coad Canada Puppets

Luman Coad, Co-Director and General
Manager

Green Thumb Theatre for Young People

Tim Pringle, Member, Board of Directors

Yellowknife

Tuesday, June 16

Inuit Tapirisat of Canada

Marc Denhez, Senior Counsel

Thomas Kutluk, Executive Director, Inuit
Cultural Institute

Northwest Territories Arts and Crafts Council

Birgid Thompson, 2nd Vice-President

Hazel Wainwright, Treasurer

Films North

Alex Czarnecki, Director/President

Inuit Cultural Institute

Thomas Kutluk, Executive Director

David Owingayaaq, Director, Traditional and
Cultural Affairs

Northwest Territories Public Library Services

Patricia L. Smith, Chief, Library Services

Prince of Wales Northern Heritage Centre

Robert R. Janes, Director

Ken Bloom

Jopee Kiguktak

Wednesday, June 17

Government of the Northwest Territories

Dennis Patterson, Minister of Education

Northern Homecrafters

Pat Butler, Vice-President

Phyllis Beck, Treasurer

Folk on the Rocks Music Festival

Rod Russell, Coordinator

Jopee Kiguktak, Interpreter

Naunak Mikkigak, Throat Singer

Timangiak Petaulassie, Throat Singer

Canadian Broadcasting Corporation, Northern Services

Jose Kusugak, Area Manager, Keewatin

Doug Ward, Director, Northern Services

Native Women's Association of the Northwest Territories

Margaret Cook, Vice-President

City of Yellowknife and Northern Arts Centre

Michael A. Ballantyne, Mayor

Douglas Earl, Coordinator, Northern Arts
Centre

Métis Association of the Northwest Territories

Mike Paulette, Executive Director

Gerry Anderson

Whitehorse

Thursday, June 18

Yukon Historical and Museums

Association

Pat McCormack, President

Miriam McKiernan, Board Member

Yukon Crafts Society

Fay Eby, President

Champagne Aishihik Band

Barbara Hume, Social Administration

Conrad Boyce

Yukon Arts Society

Alice Patnode, Past President

Faye Deer, Treasurer

Joan Shaxon, Publicity Representative

Bottom Dollar Band

Heather Stockstill

Bruce Bergman

Debra Fairbanks

Jacques Girourd

Michael Stockstill

Friday, June 19

Government of Yukon

Garth Graham, Deputy Minister, Library and
Information Resources

Meg McCall, Minister of Education, Health
and Human Resources, Library and
Information Resources

City of Whitehorse

Don Branigan, Mayor

Art Deer, Alderman

Guild Hall

Chris Dray, Treasurer

Art Gallery of the Whitehorse Public Library

Diana Caldwell, Curator/Director

Yukon Indian Arts and Crafts Cooperative

Tony Gonda, General Manager

Paul Birckel, Secretary-Treasurer

Irwin Armstrong

Yukon Arts Council

Tim Twardochleb, President

Mel Orecklin, Vice-President

Teslin Indian Band

Sam Johnston, Chief, Johnston Family

Ted Harrison

Toronto *Panel A*

Monday, July 6

Canadian Institute for Economic Policy

Abraham Rotstein, Vice-Chairman

Paul Audley, Consultant

Peter Lyman, Consultant

Council of Canadian Filmmakers

Audrey Spence-Thomas, Executive Director

Penelope Hynam, Member of the Executive

Robert Verrall, Chairman

Canadian Film Development Corporation

André Lamy, Executive Director

Judith McCann, Director of Policy and
Planning

Ian McDougall, Deputy Director

Jocelyne Pelchat-Johnson, Director,
Distribution and Marketing

Directors' Guild of Canada

Louis Lehman, President

Sydney Banks, Past President

Robert Barkley, Past President

Mickey Currie, National Executive Secretary

Canadian Motion Picture Distributors' Association

Millard S. Roth, Executive Director

George Heiver, President

Robert Lightstone, Vice-President

Bernard Mayer, Counsel

Irving Stern, Treasurer

Guild of Canadian Film Composers

Harry Freedman, President

Robert Hahn, Member

Glen Morley, Member of the Executive

The Funnel, A Theatre Near You

Anna Groneau, Director/Programmer

Michaëlle McLean, Manager

Film Studies Association of Canada

Seth R. Feldman, President

Canadian Film and Television Association

W. Paterson Ferns, President

Joseph Beaubien, Member

Michael Hersch, Member

William MacAdam, Head, Television and
Short Film Division

John Ross, Director

Tuesday, July 7

Canadian Association of Professional Dance Organizations

Roger Jones, Treasurer

Gerry Eldred, President

Colin McIntyre, Vice-President

Dance in Canada Association

Richard Mortimer, Business Manager

Greg Parks, Past Chairman

Ruth Priddle, Immediate Past Chairman

National Ballet of Canada

André J. Galipeault, President

S. James Gaston, Treasurer

Alexander Grant, Artistic Director

Robert Johnston, Administrative Director

National Ballet School

David Payne, Chairman

Gerry Eldred, Academic Principal

Betty Oliphant, Artistic Director and Ballet
Principal

Vanessa Harwood-Scully

Canadian Museum of Photography

Lorraine Monk, Founding President

Agnes Etherington Art Centre

Alastair Walker, Member of the Board

Margaret Knapp, Vice-President

Phillip Rogers, President

**Canadian Association of Photographers
and Illustrators in Communications**

Richard Brown, Director
Richard Billinghamurst, Director
Will Davies, President
Robert Wiggington, Director

Toronto Photographers' Cooperative

Michael J. Mitchell, President
Robert Burley, Member of the Board
Gary Hall, Coordinator

Sack's Gallery of Photographic Art

Russell Davies, Assistant Director

Wednesday, July 8

Ontario Association of Art Galleries

Robert Swain, Past President

Visual Arts Ontario

William J. S. Boyle, Executive Director
Ann Meredith Barry, Member of the Board
Ron Bolt, Member of the Board

**Professional Art Dealers' Association of
Canada**

Jean-Pierre Valentin, President
Greg Salzman, Member
Albert White, Secretary
Chris Yaneff, Member

W. McAllister Johnson

Art Gallery of Ontario

William Withrow, Director
George Gilmour, President, Board of Trustees
Vincent Tovell, Chairman, Future Planning
Committee

Association of Cultural Executives

Peter C. Swann, Honorary President
William J. S. Boyle, Vice-President of the
Board
Shirley Gibson, President
Rory O'Donal, Treasurer

Photo/Electric Arts Foundation

Richard H. Hill, Chairman
Norman White, Director

Royal Canadian Academy of Arts

Christopher Chapman, President
Vello Hubel, Vice-President
John Parkin, Past President
Rebecca Sisler, Executive Director
Vincent Tovell, Ontario Vice-President

Open Studio

Judith Stephens-Wells, Studio Coordinator
Brian Kelley, Director of Etching
Ted Weatherill, President

Ontario Society of Artists

Kemp Kieffer, President

Carmen Lamanna Gallery

Carmen Lamanna
Ian Carr-Harris, Artist
Philip Monk, Art Critic

Thursday, July 9

National Arts Centre

Donald J. A. MacSween, Director General
Pauline M. McGibbon, Chairman

Canadian Copyright Institute

M. O. Edwardh, Chairman
Michael Pitman, Vice-Chairman
Elizabeth Woods, Member

Canadian League of Composers

Victor Davies, President
Paul McIntyre, Vice-President
Paul Weinzwieg, Member, Board of Directors

Composers, Authors and Publishers

Association of Canada

Michael Rock, Assistant General Manager
France Lafleur, Legal Counsel, Province of Quebec
John Mills, General Manager
Clermont Pépin, President

Canadian Music Publishers' Association

William B. Kearns, Member
Paul Berry, Secretary
John Bird, Member
Robert Hahn, Treasurer
Alex Mayer, Member
Jerry Renewych, Member

Performing Rights Organization of

Canada

Jan Matejcek, Vice-President and Managing Director
Gordon Henderson, President
Ronald Napier, Head, Writer/Publisher Relations Department
Craig C. Park, Legal Advisor

Toronto Area Archivists' Group

Christine Ardern, Past Chairman
Harold Naugler, Member
Jane Nokes, President, Association of Canadian Archivists
Henri Pilon, Member

York University, Department of History

Jack Granatstein, Professor
Susan Houston, Associate Professor and Chairman

Canadian Historical Association

Desmond Morton, Past President
Norman Hillmer, Past Secretary

Friday, July 10

Royal Ontario Museum

James E. Cruise, Director
Archie Foss, Head, Extension Service
Rodger Inglis, Vice-Chairman, Board of Trustees
Elizabeth Rhind, Member, Board of Trustees

Association of Canadian Advertisers

John Foss, President
Rolf James, Senior Projects Officer

Book and Periodical Development Council

Campbell B. Hughes, Chairman
Nancy Fleming, Executive Director
Frances Halpenny, Chairman, Library Information Committee

Toronto Theatre Alliance

Keith Turnbull, President
Cathy Smalley, Executive Director

COMAC Communications Ltd

Hugh Rosser, Publisher, *Quest* Magazine
Ted Gittings, President
Jeff Shearer, Executive Vice-President

Canadian Periodical Publishers' Association

Anne Welch, President
William Belliveau, Vice-President
Sherrill Cheda, Executive Director

Periodical Distributors of Canada

Ted Dickson, Member of the Board
Ray Argyle, Advisor
Cliff Connolly, Member of the Board
Ed McKim, Executive Secretary and Marketing Director

Impulse Magazine

Judith Doyle, Co-Editor

Eldon Garnet, Publisher

Clive Robertson, Co-Editor, *Fuse Magazine*

Maclean-Hunter Ltd

Frederick T. Metcalf, President

Toronto Panel B

Monday, July 6

Ontario Arts Council

Arthur Gelber, Chairman

Ronald Evans, Director of Policy and
Planning

Walter Pitman, Executive Director

Grey-Bruce Arts Council

Nigel J. Robbins, Events Manager and
Former Director

Margaret Gaviller, Former President

Thunder Bay Arts Centre

James Martin, Secretary, Board of
Directors

Board of Education of the City of Toronto

Fiona Nelson, Trustee

Ronald Halford, Associate Director of
Education

Georgia

Children's Broadcast Institute

Frank Abbass, Member of the Board

Bob Oliver, Former Member

John Twomey, Executive Director

Prologue to the Performing Arts

John Londerville, Vice-Chairman

Lois Dodds, Chairman of the Board

Joan McCordic, Administrator

Claire Pageau, Administrator

Children's Book Centre

Ellen Montizambert, Director

Irma McDonough, Chairman

Judy Sarick, Member

Leona Trayner, Member

Association of Canadian Publishers,

Children's Book Committee

Annabel Slight, Chairperson

Patricia Aldana, Member

Valerie Hussey, Member

**Young Naturalist Foundation, Publishers
of *Owl* and *Chickadee* Magazines**

Annabel Slight, President and Executive

Editor, *Owl* and *Chickadee*

Sylvia Funston, Editor of *Owl*

Janis Nostbakken, Editor of *Chickadee*

Tuesday, July 7

Ontario Crafts Council

Joan E. Foster, President

Sandra Dunn, Information Officer

Robert Jekyll, Director

Jan Waldorf, Director

Northern Lights Festival

John Gloss, Artistic Co-Director

**Office of the Commissioner of Official
Languages**

Maxwell F. Yalden, Commissioner

David Phillips, Executive Assistant

Sudbury Arts Festival Association

Lindi Moro, Coordinator

Hamilton Philharmonic Orchestra

Hamish Robertson, General Manager

Kim Webster, Public Relations Coordinator

Comus Music Theatre of Canada

Billie Bridgman, Director of Programs

Claire Hopkinson, General Manager

D. Paul Schafer, Member of the Board

Royal Canadian College of Organists

Gerald Bales, President

John Hillier, Secretary-Treasurer

Tom Shilcock, Chairman of Finances

Mariposa Folk Foundation

Jamie Bell, President, Board of Directors

Lanie Melamed, Director

Rob Sinclair, Executive Director

Ken Whitely, Vice-President

**International Symphony Orchestra of
Sarnia and Port Huron**

Elizabeth Kovac, General Manager

Len Evans, President of the Board

Canadian Parks/Recreation Association

Tom Riley, Commissioner, Parks and

Recreation, Borough of Etobicoke

Christine McIvor, Chairman, Committee on

Cultural Policy

Wednesday, July 8

Writers' Union of Canada

Susan Crean, 2nd Vice-President

Graeme Gibson, Past Chairman

Mary Jacquest, Executive Director

League of Canadian Poets

Elizabeth Woods, President

TV Ontario

David Walker, Executive Director

James Parr, Chairman and Chief-Executive
Officer

**Canadian Broadcasting Corporation,
English Services Division**

Peter Herrndorf, Vice-President and General
Manager

Jack Craine, Director of Television

Programming

Clive Mason, Managing Director of Radio

Canadian Actors' Equity Association

Paul Reynolds, President

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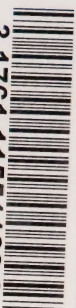
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